



# The Ridpath Library OF Universal Literature

A BIOGRAPHICAL AND BIBLIOGRAPHICAL  
SUMMARY OF THE WORLD'S MOST RMI-  
NENT AUTHORS, INCLUDING THE  
CHOICEST EXTRACTS AND MASTER-  
PIECES FROM THEIR WRITINGS . . .

CAREFULLY REVISED AND ARRANGED BY A

Book-illumination. Fac-similes from MSS.  
Illustration in Biblical and Liturgical MSS. down to  
the end of the Middle Ages.

EDITOR-IN-CHIEF

ST. MARGARET.

John Clark Ridpath, A.M., LL.D.

From a Latin Primer written in England by a Flemish  
hand about 1490.

Editor of "The Arena," Author of "Ridpath's  
History of the Arena," "Encyclo-  
pedia of Universal History," "Great

Specially engraved for the Ridpath Library.



Edition de Luxe

TWENTY-FIVE VOLUMES

VOL. IX.

FIFTH AVENUE LIBRARY SOCIETY  
NEW YORK



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## KEY TO PRONUNCIATION.

**a** as in fat, man, pang.  
**ā** as in fate, mane, dale.  
**ā** as in far, father, guard.  
**ā** as in fall, talk.  
**â** as in ask, fast, ant.  
**â** as in fare.  
**e** as in met, pen, bless.  
**ē** as in mete, meet.  
**é** as in her, fern.  
**i** as in pin, it.  
**i** as in pine, fight, file.  
**o** as in not, on, frog.  
**ō** as in note, poke, floor.  
**ō** as in move, spoon.  
**ō** as in nor, song, off.  
**u** as in tub.  
**ū** as in mute, acute.  
**ū** as in pull.  
**ü** German ü, French u.  
**oi** as in oil, joint, boy.  
**ou** as in pound, proud.

A single dot under a vowel in an unaccented syllable indicates its abbreviation and lightening, without absolute loss of its distinctive quality. Thus:

**ā** as in prelate, courage.  
**ē** as in ablegate, episcopal.  
**ō** as in abrogate, eulogy, democrat.  
**ū** as in singular, education.

A double dot under a vowel in an unaccented syllable indicates that, even in the mouths of the best speakers, its

sound is variable to, and in ordinary utterance actually becomes, the short **a**-sound (of but, pun, etc.). Thus:

**a** as in errant, republican.  
**e** as in prudent, difference.  
**i** as in cnarity, density.  
**o** as in valor, actor, idiot.  
**ñ** as in Persia, peninsula.  
**ē** as in *the* book.  
**ū** as in nature, feature.

A mark (˘) under the consonants **t**, **d**, **s**, **z** indicates that they in like manner are variable to *ch*, *j*, *sh*, *zh*. Thus:

**t** as in nature, adventure.  
**d** as in arduous, education.  
**s** as in pressure.  
**z** as in seizure.  
**y** as in yet.  
**B** Spanish b (medial).  
**ch** as in German ach, Scotch loch.  
**G** as in German Abensberg, Hamburg.  
**H** Spanish g before e and i; Spanish j; etc. (a guttural h).  
**ñ** French nasalizing n, as in ton, en.  
**s** final s in Portuguese (soft).  
**th** as in thin.  
**TH** as in then.

**D = TH.**

' denotes a primary, " a secondary accent. (A secondary accent is not marked if at its regular interval of two syllables from the primary, or from another secondary.)



# LIST OF AUTHORS, VOL. IX.

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- Du Maurier (dü mō ryā'), George Louis  
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- Dunbar (dun bār'), William.
- Duncan (dung'kən), Henry.
- Dunlap (dun'lap), William.
- D'Urfey (der'fi), Thomas.
- Duruy (dü-rüē), Jean Victor.
- Dutt (dut), Toru.
- Duyckinck (di'kingk), Evert Augustus.
- Duyckinck, George Long.
- Dwight (dwit), John Sullivan.
- Dwight, Timothy.
- Dwight, Timothy, D.D., LL.D.
- Dyce (dis), Alexander.
- Dyer (di'ēr), Sir Edward.
- Dyer, John.
- Dyer, Thomas Henry.
- Earle (ērl), John.
- Eastman (ēst'mān), Charles Gamage.
- Ebers (ā'bers), Georg.
- Echegaray (ā chā gā'ri), José.
- Eekhoud (ā kood), Georges.
- Edersheim (ā'der-shēm), Alfred.
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- Edgeworth (ej'wérth), Maria.
- Edgeworth, Richard Lovell.
- Edgren (éd'grén) Leffler, Anna Charlotte.
- Edmund Kirke (ed'mund kērk). See Gilmore, James Roberts.
- Edwards (ed'wārdz), Annie.
- Edwards, Amelia Blandford.
- Edwards, Jonathan.
- Edwards, Jonathan, Jr.
- Edwards, Matilda Barbara Betham.
- Eggleston (eg'l stqn), Edward.
- Eggleston, George Cary.
- Eginhard (eg'in hārd), or Einhard (in'hārd).
- Eichendorff (i'kén dorf), Joseph von.
- Eliot (el'i ət), George. See Evans, Marian.
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- Ellicott (el'i kot), Charles John.
- Elliot (el'i ət), Sir Gilbert.
- Elliot, Jean.
- Elliott (el'i ət), Charles Wyllys.
- Elliott, Ebenezer.
- Ellis (el'lis), Sir Henry.
- Ellis, Sarah (Stickney).
- Ellis, William.
- Ellwood (el'wüd), Thomas.
- Embury (em'bur i), Emma Catherine (Manley).
- Emerson (em'er sən), Ralph Waldo.
- Emmons (em'onz), Nathanael.
- Empedocles (em ped'ə klēz).
- English (ing'glish), Thomas Dunn.
- Ennius (en'i us), Quintus.
- Eötvös (et vésh), Josef.
- Epictetus (ep ik tē'tus).
- Epicurus (ep i kūr'us).
- Erasmus (e raz'mus), Desiderius.
- Ercildoun (ēr'sil dön), Thomas of.
- Ercilla y Zuñiga (ār thāl'yā ē thön yē'gā), Alonso.
- Erckmann-Chatrian (erk'mān-shātrē ön').
- Erskine (ērsk'in), Thomas, Baron.
- Espronceda (es prön thā'dā), José de.
- Esquiros (es kē rōs'), Henri Alphonse.
- Euler (oi'ler), Leonhard.

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- Euripides (ū rip'ī dēz).  
 Eusebius (ū sē'bi us).  
 Evans (ev'anz), Christmas.  
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 Evelyn (ev'e lin), John.  
 Everett (ev'ér et), Alexander Hill.  
 Everett, Edward.  
 Ewald (ā'vält), Johannes.  
 Ewbank (ū'bangk), Thomas.  
 Ewing (ū'ing), Juliana Horatia (Gatty).  
  
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 Faber, Frederick William.  
 Faber, George Stanley.  
 Fabyan (fā'bi an), Robert.  
 Faidit (fā dē'), Gancelm.  
 Fairbairn (fā'r'bärn), Andrew Martin.  
 Fairfax (fā'r'faks), Edward.  
 Falconer (fāk'nér or fāk'qn ér), William.  
  
 Fane (fān), Julian.  
 Fanny Forrester (fan'ī for'es tər). **See**  
     Judson, Emily (Chubbuck).  
 Fanshawe (fan'shā), Anne (Harrison),  
     Lady.  
 Faraday (far'a dā), Michael.  
 Faria e Souza (fā rē'ä ē sō'zä), Manoel  
     de.  
 Farini (fā rē'nē), Carlo Luigi.  
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     (Burhans).  
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 Fawcett, Henry.  
 Fawcett, Millicent.  
 Fawkes (fāks), Francis.  
 Fay (fā), Theodore Sedgwick.





DU MAURIEF



DU MAURIER, GEORGE LOUIS PALMELLA BUSSON, novelist and artist, a descendant of a French family that fled to England at the breaking out of the Revolution. He was born in Paris, March 6, 1834; died in London, October 8, 1896. He attended school in Paris until he was seventeen years of age. Then his father, who was in London, and who was very desirous that his son should become a scientific man, sent for him and placed him at the Birkbeck Chemical Laboratory of University College. But he gave very little time to the study of chemistry and a good deal to sketching and drawing caricatures. His father dying in 1856 he returned to Paris, and, as he had decided to make art a profession, he entered Gleyre's studio, in the Quartier Latin, to study drawing and painting. He spent one year in the Quartier Latin. He then went to Antwerp and worked in the Antwerp Academy under De Keyser and Van Lerins. It was while working in the studio of Van Lerins that occurred what he called the great tragedy of his life, the sudden and permanent loss of the sight of his left eye. In 1860 he went to London and soon after began contributing sketches to *Once a Week* and to *Punch*. His first sketch appeared in *Punch*, June, 1860. From that time he became famous as an illustrator of that paper by his

well-known caricatures of society life. His first book, *Peter Ibbetson*, was published in 1892; *Trilby* in 1894. His last book, *The Martians*, was appearing as a serial in *Harper's* at the time of his death. All were illustrated by himself. In 1880 a collection of his *Punch* wood-cuts was published in a volume entitled *English Society at Home*.

John D. Barry, in a letter to the *Boston Literary World*, says that while walking on the Heath several years ago, Du Maurier made the remark that started him on his career as a writer. "If I were a novelist, I should never be in want of plots; for I have hundreds of them in my mind already." Then, according to Mr. Barry, he outlined the story of *Trilby*, with a very different heroine however from the "Trilby" the world knows so well. "I began *Peter Ibbetson* on an impulse one night," said he to Mr. Barry, "after Mr. James had left us. I grew interested in it, and worked on rapidly till I suddenly came to a full stop. 'Oh, this is a *mad* story,' I said to myself; and I seized the manuscript and held it up to throw it in the fire. Then, with my arm in the air, I decided to wait till morning before burning it. That night in bed it flashed upon me to make the *hero* mad; and so I did, and went on to the end."

"Personally," says the same authority, "Du Maurier was exactly what a reader of his books would expect him to be—gentle, sympathetic, philosophical, with the air of one interested in the best that life offered, but a little saddened."

He was an Associate of the Royal Society of Painters in Water Colors.

TRILBY.

Little Billee would look up from his work, as she was sitting to Taffy or the Laird, and find her gray eyes fixed on him with an all-enfolding gaze, so piercingly, penetratingly, unutterably sweet and kind and tender, such a brooding, dove-like look of soft and warm solicitude, that he would feel a flutter at his heart, and his hand would shake so that he could not paint ; and in a waking dream he would remember that his mother had often looked at him like that when he was a small boy, and she a beautiful young woman untouched by care or sorrow ; and the tear that always lay in readiness so close to the corner of Little Billee's eye would find it very difficult to keep itself in its proper place—unshed.—*Trilby*.

EARLY MEMORIES.

And this leads me to apologize for the egotism of this Memoir, which is but an introduction to another and longer one that I hope to publish later. To write a story of paramount importance to mankind, it is true, but all about one's outer and one's inner self, to do this without seeming somewhat egotistical, requires something akin to genius—and I am but a poor scribe.

“Combien j'ai donc souvenir  
Du joli lieu de ma naissance !”

These quaint lines have been running in my head at intervals through nearly all my outer life, like an oft-recurring burden in an endless ballad—sadly monotonous, alas ! the ballad, which is mine ; sweetly monotonous the burden, which is by Chauteaubriand.

I sometimes think that, to feel the full significance of this refrain, one must have passed one's childhood in sunny France, where it was written, and the remainder of one's existence in mere London—or worse than mere London—as has been the case with me. If I had spent all my life from infancy upward in Bloomsbury, or Clerkenwell, or Whitechapel, my early days would be

shorn of much of their retrospective glamor as I look back on them in these my after-years.

“ Combien j'ai donc souvenance ! ”

It was on a beautiful June morning, in a charming French garden, where the warm, sweet atmosphere was laden with the scent of lilac and syringa, and gay with butterflies and dragon-flies and bumble-bees, that I began my conscious existence with the happiest day of all my outer life.

It is true that I had vague memories (with many a blank between) of a dingy house in the heart of London, in a long street of desolating straightness that led to a dreary square and back again, and nowhere else for me ; and then of a troubled and exciting journey that seemed of jumbled days and nights. I could recall the blue stage-coach with the four tall, thin, brown horses, so quiet and modest and well-behaved ; the red-coated guard and his horn ; the red-faced driver and his husky voice and many capes. Then the steamer with its glistening deck, so beautiful and white it seemed quite a desecration to walk upon it—this spotlessness did not last very long ; and then two wooden piers with a light-house on each, and a quay, and blue-bloused workmen and red-legged little soldiers with mustaches, and bare-legged fisherwomen, all speaking a language that I knew as well as the other commoner language I had left behind ; but which I had always looked upon as an exclusive possession of my father's and mother's and mine for the exchange of sweet confidence and the bewilderment of outsiders ; and here were little boys and girls in the street, quite common children, who spoke it as well and better than I did myself.

After this came the dream of a strange, huge, top-heavy vehicle, that seemed like three yellow carriages stuck together, and a mountain of luggage at the top under an immense black tarpaulin, which ended in a hood ; and beneath the hood sat a blue-bloused man with a singular cap, like a concertina, and mustaches, who cracked a loud whip over five squealing, fussy,

pugnacious white and gray horses, with bells on their necks and bushy fox-tails on their foreheads, and their own tails carefully tucked up behind.

From the *coupé* where I sat with my father and mother I could watch them well as they led us through dusty roads with endless apple trees or poplars on either side. Little barefooted urchins (whose papas and mammas wore wooden shoes and funny white nightcaps) ran after us for French half-pennies, which were larger than English ones, and pleasanter to have and to hold! Up hill and down we went; over sounding wooden bridges, through roughly paved streets in pretty towns to large court-yards, where five other quarrelsome steeds, gray and white, were waiting to take the place of the old ones—worn out, but quarrelling still!

And through the night I could hear the gay music of the bells and hoofs, the rumbling of the wheels, the cracking of the eternal whip, as I fidgeted from one familiar lap to the other in search of sleep; and waking out of a doze I could see the glare of the red lamps on the five straining white and gray backs that dragged us so gallantly through the dark summer night.

Then it all became rather tiresome and intermittent and confused, till we reached at dusk next day a quay by a broad river; and as we drove along it, under thick trees, we met other red and blue and green lamped five-horsed diligences starting on their long journey, just as ours was coming to an end.

Then I knew (because I was a well-educated little boy, and heard my father exclaim, "Here's Paris at last!") that we had entered the capital of France—a fact that impressed me very much—so much, it seems, that I went to sleep for thirty-six hours at a stretch, and woke up to find myself in the garden I have mentioned, and to retain possession of that self without break or solution of continuity (except when I went to sleep again) until now.—*Peter Ibbetson*.

#### MY FRIEND BARTY.

His idea of a pleasant evening was putting on the gloves with Snowdrop, or any one else who chose—or fencing—or else making music; or being funny in any

way one could ; and for this he had quite a special gift : he had sudden droll inspirations that made one absolutely hysterical—mere things of suggestive look or sound or gesture, reminding one of Robson himself, but quite original ; absolute senseless rot and drivel, but still it made one laugh till one's sides ached. And he never failed of success in achieving this.

Among the dullest and gravest of us, and even some of the most high-minded, there is often a latent longing for this kind of happy idiotic fooling, and a grateful fondness for those who can supply it without effort and who delight in doing so. Barty was the precursor of the Arthur Robertses and Fred Leslies and Dan Lenos of our day, although he developed in quite another direction !

Then of a sudden he would sing some little two-penny love-ballad or sentimental nigger melody so touchingly that one had the lump in the throat ; poor Snowdrop would weep by spoonfuls !

By-the-way, it suddenly occurs to me that I'm mixing things up—confusing Sundays and week days ; of course our Sunday evenings were quiet and respectable, and I much preferred them when he and I were alone ; he was then another person altogether—a thoughtful and intelligent young Frenchman, who loved reading aloud or being read to ; especially English poetry—Byron ! He was faithful to his “Don Juan,” his Hebrew melodies—his “O'er the glad waters of the deep blue sea.” We knew them all by heart, or nearly so, and yet we read them still : and Victor Hugo and Lamartine, and dear Alfred de Musset.

And one day I discovered another Alfred who wrote verses—Alfred the Great, as we called him—one Alfred Tennyson, who had written a certain poem, among others, called “In Memoriam”—which I carried off to Barty's and read out aloud one wet Sunday evening, and the Sunday evening after, and other Sunday evenings ; and other poems by the same hand ; “Locksley Hall,” “Ulysses,” “The Lotus Eaters,” “The Lady of Shalott,”—and the chord of Byron passed in music out of sight.

Then Shelley dawned upon us and John Keats, and

Wordsworth—and our Sunday evenings were of a happiness to be remembered forever ; at least they were so to me !

If Barty Josselyn were on duty on the Sabbath, it was a blank day for Robert Maurice. For it was not very lively at home—especially when my father was there. He was the best and kindest man that ever lived, but his business-like seriousness about this world, and his anxiety about the next, and his Scotch Sabbatarianism, were deadly depressing ; combined with the aspect of London on the Lord's day—London east of Russell Square ! Oh, Paris. . . . Paris. . . . and the yellow omnibus that took us both there together, Barty and me, at eight on a Sunday morning in May or June, and didn't bring us back to school till fourteen hours later.—*The Martian.*





DUNBAR, WILLIAM, a Scottish poet, born at Salton about 1465; died about 1530. He was educated at the University of St. Andrews, entered the Franciscan Order, and travelled over England and France. Returning to Scotland, he became a favorite at the Court of James IV. Some of his poems were printed as early as 1508; many of them remained in manuscript for two centuries. In 1501 Dunbar went to England with the ambassadors to conclude the negotiations for the marriage of Princess Margaret, daughter of Henry VII., to King James IV. of Scotland. On the occasion of the marriage he wrote *The Thrissil and the Rois*, an allegorical poem describing the amity between England and Scotland, in honor of the event. *The Golden Targe* is a moral poem of fine imagery, in which the ascendancy of love over reason is shown to be general—the golden shield of reason being insufficient to ward off the shafts of Cupid; *The Twa Maryit Women and the Wedo* is a tale in which the poet imagines he hears three females narrating their experiences in married life. He also wrote *The Freiris of Berwyck*, *Justice Betuix the Tailycour and Sowtar* (cobbler), *Dance in the Queenis Chalmer*, *Dance of the Sevin Deidlie Synnis* (seven deadly sins), *Off the Nativitie of Christ*, *Off the Passioun of Christ*, *Off the Resurrection of Christ*, etc. A complete edition of his works was

issued in 1824, with a *Life of Dunbar*, by David Laing. One of his pleasantest poems, *The Merle* (Blackbird) and *the Nightingale*, is a dialogue between these two birds, the Merle advocating a joyous life spent in the service of earthly love, while the Nightingale avers that the only worthy love is that which is given solely to God. They debate the matter through a dozen stanzas, when the Merle avows himself convinced by the representations of the Nightingale:

## THE MERLE AND THE NIGHTINGALE.

Then said the Merle : mine error I confess ;  
This frustir love is all but vanity :  
Blind ignorance me gave sic hardiness,  
To argue so again' the verity ;  
Wherefore I counsel every man that he  
With love not in the feindis net be tone,  
But love the love that did for his love die :  
All love is lost but upon God alone.

Then sang they both with voices loud and clear ;  
The Merle sang : Man, love God that has thee wrought,  
The Nightingale sang : Man, love the Lord most dear,  
That thee and all this world made of nought.  
The Merle said : Love him that thy love has sought  
Fro' heaven to earth, and here took flesh and bone.  
The Nightingale sang : And with his dead thee bought :  
All love is lost but upon Him alone.

Then flew thir birdis o'er the boughis sheen,  
Singing of love amang the leavis small  
Whose eidant plead yet made my thoughtis grein,  
Both sleeping, waking, in rest and in travail ;  
Me to recomfort most it does avail,  
Again for love, when love I can find none,  
To think how sung this Merle and Nightingale :  
All love is lost but upon God alone.

*The Dance* consists of ten stanzas. Mahoun (that is, Mahomet, a kind of incarnation of the Evil One) summons his principal servitors to make an entertainment before him. The Seven Deadly Sins make their appearance, and each of them recites a verse satirizing the vices of the times:

THE DANCE OF THE SEVEN DEADLY SINS.

III.

Lets see, quoth he, now wha begins :  
 With that the foul Seven Deadly Sins  
     Begoud to leap at anis.  
 And first of all in Dance was Pride,  
 With hair wyld back, and bonnet on side,  
     Like to make vaistie wanis ;  
 And round about him, as a wheel,  
 Hang all in rumples to the heel  
     His kethat for the nanis :  
 Mony proud trumpour with him trippit  
 Through scalding fire, aye as they skippit  
     The girmed with hideous granis.

IV.

Then ire came in with sturt and strife ;  
 His hand was aye upon his knife,  
     He brandished like a beir :  
 Boasters, braggars, and bargainers,  
 After him passit in two pairs,  
     All boden in feir of weir ;  
 In jacks, and scryppis, and bonnets of steel,  
 Their legs were chainit to the heel,  
     Frawart was their affair :  
 Some upon other with brands beft,  
 Some jaggit others to the heft,  
     With knives that sharp could shear.

V.

Next in the Dance followit Envy,  
 Filled full of feud and felony.

Hid malice and despite :  
For privy hatred that traitor tremлит;  
Him followit mony freik dissemlit,  
With fenyeit wordis quhyte :  
And flatterers into men's faces ;  
And backbiters in secret places,  
To lie that had delight ;  
And rownaris of false lesings,  
Alace ! that courts of noble kings  
Of them can never be quit.

## VI.

Next him in Dance came Covetyce,  
Root of all evil, and ground of vice,  
That never could be content :  
Catives, wretches, and ockeraris,  
Hudpikes, hoarders, gatheraris,  
All with that warlock went :  
Out of their throats they shot on other  
Het, molten gold, me thoct, a futher,  
As fire-flaucht maist fervent ;  
Aye as they toomit them of shot,  
Fiends filled them new up to the throat  
With gold of all kind prent.

## VII.

Syne Sweirness, at the second bidding,  
Came lik a sow out of a midding,  
Full sleepy was his grunyeie :  
Mony swear bombard belly huddroum,  
Mony slut, daw, and sleepy duddroun,  
Him servit aye with sonnyie ;  
He drew them furth intill a chain,  
And Belial with a bridle rein  
Ever lashed them on the lunyie :  
In Daunce they were so slaw of feet,  
They gave them in the fire a heat,  
And made them quicker of cunyie.

## VIII.

Then Lechery, that laithly corpse,  
Came berand like ane baggit horse,

And Idleness did him lead ;  
 There was with him ane ugly sort,  
 And mony stinking foul tramort,  
 That had in sin been dead :  
 When they were enterit in the Dance,  
 They were full strance of countenance,  
 Like torches burning red.

## IX.

Then the foul monster, Gluttony,  
 Of wame insatiable and greedy,  
 To Dance he did him dress :  
 Him followit mony foul drunkart,  
 With can and collop, cup and quart,  
 In surfit and excess ;  
 Full mony a waistless wally-drag,  
 With wames unwieldable, did furth wag,  
 In creesh that did incess :  
 Drink ! aye they cried, with mony a gaip,  
 The fiends gave them het lead to laip,  
 Their leveray was na less.

## THE TRUE LIFE.

Be merry, man, and tak not sair in mind  
 The wavering of this wretched world of sorrow ;  
 To God be humble, to thy friend be kind,  
 And with thy neighbor gladly lend and borrow ;  
 His chance to-night, it may be thine to-morrow ;  
 Be blythe in hearte for my aventure,  
 For oft with wise men it has been said aforow  
 Without Gladness availes no Treasure.

Make thee gude cheer of it that God thee sends,  
 For world's wrak but welfare nought avails ;  
 Nae gude is thine save only that thou spends,  
 Remanant all thou bruikes but with bails ;  
 Seek to solace when sadness thee assails ;  
 In dolour lang thy life may not endure,  
 Wherefore of comfort set up all thy sails ;  
 Without Gladness availes no Treasure.



DUNCAN, HENRY, a Scottish clergyman and the originator of savings banks, born near Dumfries, in 1774; died in 1846. In 1810 he instituted at Ruthwell a parish savings' bank, the success of which led to the establishment of other banks of the same character. He also discovered in 1828 the footprints of animals on layers of clay between the sandstone beds in a quarry in Dumfriesshire. He was the author of *The Cottage Fireside* and *The Sacred Philosophy of the Seasons* (1836-37).

#### BLESSINGS OF THE DEW.

The beneficial effects of dew, in reviving and refreshing the entire landscape, have already been adverted to. How frequently do we observe the aspect of the fields and woods improved by the dew of a single night. In the summer season, especially, when the solar heat is most intense, and when the luxuriant vegetation requires a constant and copious supply of moisture, an abundant formation of dew often seasonably refreshes the thirsty herbs, and saves them from the parching drought. In Eastern countries like Judea, where the summer is fervid and long continued, and the evaporation excessive, dew is both more needed, and formed in much greater abundance, than in our more temperate climate. There it may be said to interpose between the vegetable world and the scorching influence of a powerful and unclouded sun—to be the hope and joy of the husbandman, the theme of his earnest prayer and heartfelt gratitude. Accordingly, the sacred writers speak of it as the choicest of blessings wherewith a land can be blessed; while the want of it is with them almost synonymous with a curse. Moses,

blessing the land of Joseph, classes the dew among "the precious things of heaven;" and David, in his lamentation over Saul and Jonathan, poetically invoking a curse upon the place where they fell, wishes no dew to descend upon the mountains of Gilboa. The Almighty himself, promising, by the mouth of one of His prophets, to bless His chosen people, says, "I will be as the dew unto Israel; he shall grow as a lily, and cast forth his roots as Lebanon." Here the refreshing and fertilizing effects of dew beautifully represent the prosperity of the nation which God specially favors and protects. The dew is also employed, by the prophet Micah, to illustrate the influence of God's people in the midst of an evil world, where he says, that "the remnant of Jacob shall be in the midst of many people, as a dew from the Lord." What emblem more expressive of that spiritual life, in some of its members, which preserves a people from entire corruption and decay!

Another beautiful application of the dew in Scripture, is its being made to represent the influence of heavenly truth upon the soul. In the commencement of his sublime song, Moses employs these exquisite expressions: "My doctrine shall drop as the rain, my speech shall distil as the dew; as the small rain upon the tender herb, and as the showers upon the grass." Similar passages might be quoted from the sacred writers, wherein, by a felicity of comparison that all must at once acknowledge, the word and ordinances of God are likened to the dew of the field. . . . As the dew of a night will sometimes bring back beauty and gloom to unnumbered languishing plants and flowers, and spread a pleasant freshness over all the fields, so will some rich and powerful exposition of revealed truth, or some ordinance, dispensed with genuine fervor, not unfrequently enliven and wholly refresh a Christian congregation, or even spread a moral verdure over a large portion of the visible church.—*Sacred Philosophy of the Seasons.*



DUNLAP, WILLIAM, an American painter, dramatist, and historian, born at Perth Amboy, N. J., in 1766; died in 1839. He studied in London under Benjamin West, and on his return to America busied himself with painting and dramatic writing. His best play is *The Father of an Only Child*, which was brought out in 1789, and was very successful. He was sole manager of the Park Theatre, New York, from 1798 to 1805. He then gave himself up to the practice of his art, to literature, and to theatrical management. In 1821 he painted his first great picture "Christ Rejected" (18x12 ft.), after the style of one by West on the same subject; in 1828 appeared "Calvary" (18x14 ft.), both of which he exhibited in the principal cities of the United States. He was the author of *The Memoirs of George Frederick Cooke* (1812); *A Life of Charles Brockden Brown*, *A History of the American Theatre*, a standard work (1833); *History of the Arts of Design in the United States* (1834); *Thirty Years Ago; or the Memoirs of a Water Drinker* (1836); *A History of New York for Schools* (1837), and a *History of New Netherlands, Province of New York, and State of New York*, with a curious and valuable appendix (1839). Mr. Dunlap was one of the founders of the New York Academy of Design.

## CHARLES MATHEWS.

It was in the month of April, in the year 1823, that I embarked with two hundred and fifty others, in the steamboat Chancellor Livingston, for Albany. After the bustle of leave-taking, and the various ceremonies and multifarious acts of hurried business which daily take place on the departure of one of these self-moving hotels from the city of New York, I had leisure to look around me, with the intention of finding some acquaintance as a companion, or at least to satisfy my curiosity as to who were on board. I had seen many faces known to me when I first entered the boat, but they had vanished: all appeared, at first, strange. I soon, however, observed James Fenimore Cooper, the justly celebrated novelist, in conversation with Dr. Francis. . . . I soon after noted a man of extraordinary appearance, who moved rapidly about the deck, and occasionally joined the gentlemen above named. His age might be forty; his figure was tall, thin, and muscular; one leg was shorter than the other, which, although it occasioned a halt in his gait, did not impede his activity; his features were extremely irregular, yet his physiognomy was intelligent, and his eyes remarkably searching and expressive. I had never seen Mathews, either in private or public, nor do I recollect that I had at that time ever seen any representation of him, or heard his person described; but I instantly concluded that this was no other than the celebrated mimic and player. Doubtless his dress and manner, which were evidently English, and that peculiarity which still marks some of the votaries of the histrionic art, helped me to this conclusion. I say, "still marks"; for I remember the time when the distinction was so gross that a child would say, "There goes a play-actor." . . .

The figure and manner of the actor were sufficiently uncommon to attract the attention of a throng of men usually employed in active business, but here placed in a situation which, of all others, calls for something to while away time; but when some who traced the likeness

between the actor on the deck of the steamboat, and the actor on the stage of the theatre, buzzed it about that this was the mirth-inspiring Mathews, curiosity showed itself in as many modes as there were varieties of character in the motley crowd around him. This very natural and powerful propensity, which every person who exposes himself or herself upon a public stage, to the gaze of the mixed multitude, wishes ardently to excite, was, under the present peculiar circumstances of time, place, and leisure, expressed in a manner rather annoying to the hero of the sock, who would now have willingly appeared in the character of a private gentleman. . . . One clown, in particular followed the object of his very sincere admiration with a pertinacity which deserved a better return than it met. He was to Mathews a perfect Monsieur Tonson, and his appearance seemed to excite the same feelings. The novelist and physician pointed out to me the impertinent curiosity of this admirer of the actor, and we all took some portion of mischievous delight in observing the irritability of Mathews. It increased to a ludicrous degree when Mathews found that no effort or change of place could exclude his tormentor from his sight; and when, after having made an effort to avoid him, he, on turning his head, saw Monsieur Tonson fixed as a statue, again listening in motionless admiration to his honeyed words, the actor would suddenly change from the animated relation of story or anecdote, with which he had been entertaining his companions, to the outpouring of a rhapsody of incoherent nonsense, uttered with incredible volubility. . . . But he found that this only made his admirer listen more intently, and open his eyes and mouth more widely and earnestly.—*History of the American Theatre.*



D'URFEY, THOMAS, an English humorous poet and dramatist, of French descent, born at Exeter, Devonshire, in 1650; died in 1723. He was trained for the law, but abandoned the legal profession for literature. He wrote numerous dramatic pieces, ballads, songs, and sonnets, and was a court favorite during the reigns of Charles II., William and Mary, and Anne. Most of his works are of a very loose character. He published *Laugh and Be Fat* and *Joy to Great Cæsar*. He is best known through a collection of poems, only a part of which are by himself, entitled *Wit and Mirth, or Pills to Purge Melancholy*.

STILL WATER.

Damon, let a friend advise you,  
Follow Closes, though she flies you ;  
Though her tongue your suit is slighting,  
Her kind eyes you'll find inviting :  
Women's rage, like shallow water,  
Does but show their hurtless nature ;  
When the stream seems rough and frowning,  
There is then less fear of drowning.

Let me tell the adventurous stranger,  
In our calmness lies our danger ;  
Like a river's silent running,  
Stillness shows our depth and cunning :  
She that rails you into trembling,  
Only shows her fine dissembling ;  
But the fawner, to abuse you,  
Thinks you fools, and so will use you.



**DURUY, JEAN VICTOR**, a French historian and statesman, was born at Paris, September 11, 1811. He began his classical studies in 1823 at the Collège Rollin, then called Collège Sainte-Barbe; was admitted into the Normal School in 1830, was appointed to the class of history at the College of Rheims in 1833, and in the same year to a similar position in the College of Henry IV., in Paris, afterward called the Collège Napoleon. About this time he published anonymously various elementary historical works. In 1853 he took the degree of doctor "ès lettres;" afterward became Inspector of the Academy of Paris, Master of the Conferences at the École Normale, Professor of History at the École Polytechnique, and by decree, June 23, 1863, was appointed Minister of Public Instruction, in which department he introduced many changes, chiefly in the direction of secularizing instruction, and rendering it gratuitous. On resigning the office of Minister of Public Instruction in July, 1869, he was appointed a Senator, and remained a member of the Senate until the Revolution of September 4, 1870. His principal works are: *Géographie Politique de la République Romaine et de l'Empire* (1838); *Géographie Historique du Moyen Age* (1839); *Géographie de la France* (1840); *Atlas de Géographie*

*Historique* (1841); *Histoire de la République Romaine* (1843-44); *Histoire de France* (1852); *Histoire de la Grèce ancienne* (1862), a work "crowned" by the French Academy; *Histoire moderne* (1863); *Histoire Populaire de la France* (1863); *Introduction Générale à l'Histoire de France* (1865); *Histoire des Romains depuis les temps les plus reculés jusqu'à la mort de Théodose* (1879-88); *Histoire de la Grèce* (1887-89). Professor Duruy is Grand Officer of the Legion of Honor, Member of the Institute, and has received decorations from Greece, Italy, Portugal, and Turkey.

The *Saturday Review*, noting favorably the point and suggestiveness of M. Duruy's reflections on the general results of the conflicts between Rome and other nations, instances the following remarks on the destruction of Carthage:

#### THE FALL OF CARTHAGE.

If the historic circumstance were such that one of the two cities must perish, we ought not to regret that Rome was victorious. What progress does humanity owe to Carthage? If there had been left to us of Rome nothing but the inscriptions on her tombs, we should have been able from them to reconstruct her civil and military organization, her philosophy and her religion, while the funeral columns of Carthage reveal nothing but a sterile devotion. The heritage left to the world by Carthage is this: the memory of a brilliant commercial success, of a cruel religion, of some bold explorations, a few fragments of voyages, a few agricultural precepts, of which the Latins had no need; and, lastly, the honor of having for a century retarded the destinies of Rome, with the generous example, at their last hour, of an entire people refusing to survive their country.—*From The History of Rome, DICKSON'S Translation.*

## HOW HE BEGAN TO WRITE THE HISTORY OF FRANCE.

While a student of the third year in the *École normale* I had resolved—with the ambition characteristic of that age—to devote my life to the writing of a *History of France* in eight or ten volumes. On becoming a professor I began the work ; but as I dug into the old Gallic soil I came upon Roman foundations, and that I might properly understand them I went to Rome. In Rome I became aware of the mighty influence that Greece had exerted upon Roman civilization ; one must go farther back and explore Athens.

Chroniclers tell us that whenever Godfrey de Bouillon entered a church splendid with painted glass and beautiful carvings, he would stand for hours gazing at the saintly figures and—however urgent his affairs might be—unmindful of the passage of time, while reading the sacred legends and causing the histories of the saints to be recounted to him. He looked, he listened, and he could not tear himself away. Such was my own case in the two cities, each of which in its turn was the metropolis of genius. I remained so long contemplating all their grandeur and all their beauty that the work which was to have been preliminary study became the occupation of a lifetime. The two prefaces are two works—the *History of Rome* and the *History of Greece*. —*From History of Greece, RIPLEY'S Translation.*

## RELIGION OF THE EARLIER GREEKS.

The most complete, but rarest, sacrifice was the holocaust, where the victim, reserved for the god alone, was entirely consumed ; the most solemn was the hecatomb ; the most efficacious, that in which the most precious blood was shed, as in the case of Iphigenia, a virgin daughter of the “king of men.” The poor man, who could not give a living creature, offered little figures of paste, and the sacrifice was not unacceptable. Apollo especially exercised a moral influence over his worshippers. A rich Thessalian sacrifices at Delphi a hundred bulls with gilded horns, while a poor citizen of Hermoine comes up to the altar and throws upon it a handful

of flour. "Of these two sacrifices," says the Pythia, "the latter is the more agreeable to the god." The philosophers of the later times spoke in the same way, having no respect for the ostentation of costly sacrifices. But before their time Euripides had written : "Some men bring trivial offerings to the temples, and yet are perhaps more religious than those who offer fatted animals." Greece, which in its earliest period believed that only the great could be heard of the gods, in its maturity opened the temples and heaven itself to the poor and insignificant. This moral revolution was the counterpart to that political revolution which gave rights to those who, in the earliest days, had none.

The offerings must be pure, the victims perfect, the priest must be without personal blemish, the suppliant without an evil thought in his mind ; and no man approached an altar without having been purified by water—a symbol of moral purification. At the entrance to the temple stood a priest, who poured lustral water upon the hands and head of the faithful ; sometimes, even, a sort of baptism by immersion was considered necessary. In all religions purification is the essential in approaching a god. "But," says the Pythia, "while a drop of water is enough to purify the upright man, for the wicked all the waters of the ocean do not suffice ;" and the priests of Asklepeios at Epidauros had written upon his temple : "True purity is made by holy thoughts."—*From the History of Greece.*





DUTT, TORU, a Hindu poetess, was born at Calcutta, March 4, 1856; died there August 30, 1877. Her father, the Baboo Govin Chunder Dutt, a magistrate and justice of the peace, and a man of unusual culture and erudition, educated his children at home. These consisted of a son and two daughters; Abju, who died in 1865 at the age of fourteen, Aru, who died at twenty in 1874; and Toru. With her sister Aru, this remarkable scholar attended a French *pension* for four months, while visiting Europe with their father 1869 to 1872; otherwise the girls were never at school. They both became, however, most remarkable scholars; Toru acquired a thorough knowledge of French, English, German, as well as her native tongue, besides so perfect an acquaintance with Sanskrit that she was enabled to translate portions of the *Vishnu Purana* into English blank verse. In 1874 she published, in the *Bengal Magazine*, an essay on the works of *Leconte de Lisle*; and in 1876, the year before her death, she issued the volume by which she is best known, *A Sheaf Gleaned in French Fields*. This book contained more than one hundred and fifty compositions in English; while a second and enlarged edition, printed the year after her death, brought the number up to more than two hundred. Many of these compositions are transla-

tions into English of the writing of the best modern French poets. Early in 1879 appeared from the Paris press her *Journal de Mlle. D'Arvers*, a novel in French, which she had written after reading Clarisse Bader's work on the women of ancient India. This work, which was to have been illustrated by the sister whose death preceded her own, was given in manuscript to her father when Toru was upon her death-bed; and, though in French and published in France, it attracted wide attention in England, because, as has been said by a recent reviewer, it is English in sentiment. Her *Sonnets* were published in 1882. Among her manuscripts was found also an unfinished romance in English, entitled *Bianca, or The Young Spanish Maiden*. This was her first venture in English prose. With it she left also a number of original English poems.

The following estimate of this young poetess of Sindhu is by Edmund Gosse: "It is difficult to exaggerate when we try to estimate what we have lost in the premature death of Toru Dutt. Literature has no honors which need have been beyond the grasp of a girl who, before the age of twenty-one, and in languages separated from her own by so deep a chasm, had produced so much of lasting worth. And her courage and fortitude were worthy of her intelligence. Among last words of celebrated people, that which her father has recorded, 'It is only the physical pain that makes me cry,' is not the least remarkable, or the least significant of strong character. It was to a native of our island, and to one ten years senior to Toru,

to whom it was said, in words more appropriate, surely, to her than to Oldham:

“Thy generous fruits, though gathered ere thy prime,  
Still showed a quickness, and maturing time  
But mellows what we write to the dull sweets of Rime.’

“That mellow sweetness was all that Toru lacked to perfect her as an English poet, and of no other Oriental who has ever lived can the same be said. When the history of the literature of our country comes to be written, there is sure to be a page in it dedicated to this fragile exotic blossom of song.”

#### OUR CASUARINA TREE.

Like a huge python, winding round and round  
The rugged trunk, indented deep with scars,  
Up to its very summit near the stars,  
A creeper climbs, in whose embraces bound  
No other tree could live. But gallantly  
The giant wears the scarf, and flowers are hung  
In crimson clusters all the boughs among,  
Whereon all day are gathered bird and bee ;  
And oft at night the garden overflows  
With one sweet song that seems to have no close,  
Sung darkling from our tree, while men repose.

When first my casement is wide open thrown  
At dawn, my eyes delighted on it rest,  
Sometimes—and most in winter—on its crest  
A gray baboon sits statue-like alone  
Watching the sunrise ; while on lower boughs  
His puny offspring leap about and play ;  
And far and near kokilas hail the day ;  
And to the pastures wend our sleepy cows ;  
And in the shadow, on the broad tank cast  
By that boar tree, so beautiful and vast,  
The water-lilies spring like snow enmassed.

Therefore I fain would consecrate a lay  
 Unto thy honor, Tree, beloved of these  
 Who now in blessed sleep, for aye, repose ;  
 Dearer than life to me, alas ! were they !  
 Mayst thou be numbered when my days are done  
 With deathless trees—like those in Borrowdale,  
 Under whose awful branches linger pale  
 Fear, trembling hope, and death, the skeleton,  
 And Time the shadow ; and though weak the verse  
 That would thy beauty fain, oh ! fain rehearse ;  
 May love defend thee from Oblivion's curse.  
 —*From Sonnets.*

## FRANCE—1870.

Not dead—oh, no—she cannot die !  
 Only a swoon, from loss of blood !  
 Levite England passes her by—  
 Help, Samaritan ! None is nigh ;  
 Who shall stanch me this sanguine flood !

'Range the brown hair—it blinds her eyne ;  
 Dash cold water over her face !  
 Drowned in her blood, she makes no sign,  
 Give her a draught of generous wine !  
 None heed, none hear, to do this grace.

Head of the human column, thus  
 Ever in swoon wilt thou remain ?  
 Thought, Freedom, Truth, quenched ominous,  
 Whence then shall hope arise for us,  
 Plunged in the darkness all again ?

No ! She stirs ! There's a fire in her glance—  
 'Ware, oh, 'ware of that broken sword !  
 What, dare ye for an hour's mischance  
 Gather around her jeering France  
 Attila's own exultant horde !

Lo, she stands up,—stands up e'en now,  
 Strong once more for the battle fray.  
 Gleams bright the star that from her brow  
 Lightens the world. Bow, nations bow—  
 Let her again lead on the way.

—*From a selection in The Century Magazine.*

## THE MESSAGE.

*(After Heine.)*

To horse, my squire ! To horse, and quick  
Be wingèd like the hurricane !  
Fly to the château on the plain,  
And bring me news, for I am sick.

Glide 'mid the steeds, and ask a groom,  
After some talk, this simple thing :  
Of the two daughters of our king  
Who is to wed, and when, and whom ?

And if he tell thee 'tis the brown,  
Come shortly back and let me know ;  
But if the blonde, ride soft and slow,—  
The moonlight's pleasant on the down.

And as thou comest, faithful squire,  
Get me a rope from shop or store,  
And gently enter through this door  
And speak no word, but swift retire.  
—*From a Sheaf Gleaned in French Fields.*





DUYCKINCK, EVERT AUGUSTUS, an American critic and essayist, born in New York City, November 23, 1816; died there August 13, 1878. He was the son of Evert Duyckinck, a publisher. He was educated at Columbia College, studied law, and was admitted to the bar in 1837. After travelling for a year in Europe, he returned to New York, and in 1840, in conjunction with Cornelius Mathews, he established a monthly periodical entitled *Arcturus, a Journal of Books and Opinion*, which was continued for two years. In 1847 he became the editor of *The Literary World*, which with an interval of about a year was carried on by him and his brother, George L. Duyckinck, until the close of 1853. They now began a *Cyclopedia of American Literature*, which was published in 1856. Ten years later a supplement was added by E. A. Duyckinck, who besides contributing to periodicals, also published *The Wit and Wisdom of Sydney Smith*, with a memoir (1855); *Memorials of John Allen* (1864); *Poems Relating to the American Revolution*, with memoirs (1865); *History of the War for the Union* (1861-65); *National Portrait Gallery of Eminent Americans* (1866); *History of the World* (1870); and *Memorials of Francis L. Hawks* (1871).

GEORGE LONG DUYCKINCK, brother of Evert, born in New York City, October 17, 1823; died there, March 30, 1863. He was educated at

Geneva College, N. Y., and at the University of the City of New York. He was associated with his brother in the editorship of the *Literary World* and in the preparation of the valuable *Cyclopædia of American Literature* (1856). He was also the author of biographies of *George Herbert* and *Bishops Kerr, Latimer, and Jeremy Taylor*.

"Here," says his brother Evert in a *Supplement to the Cyclopædia of American Literature*, "here I must pause, with a brother's testimony to the manly sincerity of his character and the great worth of his example; the lesson of his life in the discharge, with rare self-devotion, of every private, social, and Christian duty. I owe much, more than I can express, to his constant affection, his principles, and his active virtues."

#### THE DEATH OF JOSEPH WARREN.

It was understood that on the eighteenth of the month, Gage would take possession of Charlestown, the peninsula to the north of Boston, on which stood Bunker's and Breed's Hill. The latter, nearest to the town, was the scene of the great conflict, though its more inland neighbor has carried off the honor of the name. On the fifteenth, the Committee of Safety resolved to establish a position on Bunker Hill. William Prescott, the grandfather of the historian, was placed in command of a thousand men, and the next night, that of the sixteenth, marched, as he conceived the instructions, to Breed's Hill. A redoubt was marked out, and an entrenchment raised by the extraordinary energy of the band, between midnight and dawn, when the work was first discovered by the British. How well that earthwork and its adjoining fence matted with hay were defended through the sultry noon by the body of unrefreshed, night-worn farmers, with what death to the invaders, is matter of history. As the news spread

of the actual engagement, as the fires of Copp's Hill and the vessels of war in the harbor sped against the devoted work, as the smoke of burning Charlestown darkened the bright day, one and another came to the aid of the gallant Prescott, who awaited the attack in his redoubt. Stark brought his levies to the defence of the hill ; Pomeroy and Warren came alone. The last arrived in the afternoon, shortly before the first assault of Howe and his forces. He had been with the Provincial Congress, of which he was president, the day before, had passed the night in Watertown, and reached Cambridge indisposed in the morning. The news of the British attack shook off his headache ; he consulted with the Committee of Safety, and hurried to that "gory bed" of honor, the redoubt on Breed's Hill. He was met by Putnam on the field, who requested his orders. He had none to give, only to ask, "Where he could be most useful." Putnam pointed to the redoubt, with an intimation that he would be covered. "I come not," was his reply, "for a place of safety, but where the onset will be most furious." Putnam still pointed to the redoubt as the main point of attack. Here Prescott tendered him the command ; his answer again was in the same spirit : "I came as a volunteer, to learn from a soldier of experience." He encountered the full perils of that gallant defence, marked by its fearful anxiety in the failure of the scanty ammunition. He was the last, we are told, in the trenches, and at the very outset of the retreat fell, mortally struck by a ball in the forehead. So ended this gallant life, on the height at Breed's Hill, on that memorable June 17, 1775.—*National Portrait Gallery.*

#### JONATHAN TRUMBULL.

The personal qualities of Trumbull were rarely adapted to serve the cause in which his life was passed. The participant in three great wars, the experience of Nestor was added to a natural prudence and moderation which were seldom at fault. His simplicity of character was the secret of its greatness. He early fixed the principles of his life, and steadily ad-

hered to them to the end. So honors came to him, and were heaped upon him—the steady, persistent, useful devout citizen of Lebanon. There was his home, there was his armor, and he appears seldom to have travelled much beyond its rural precincts; but his influence knew no bounds, it was seen and felt in every vein of the public life, in the court, in the camp—we may almost say in the pulpit, for divinity never entirely lost, amidst the cares of business and of state, her early pupil. Connecticut may well honor his memory, and, in times of doubt and peril, think how her Revolutionary governor, Trumbull, would have thought and acted. If it be true that the origin of the term, “Brother Jonathan,” familiarly applied to the nation, originated, as is sometimes said, with an expression of General Washington, in an emergency of the public service: “We must consult brother Jonathan on the subject,” we may find a happy memorial of his fame in a phrase which bids fair to be more lasting than many a monument of stone or marble.—*National Portrait Gallery.*

#### WASHINGTON IRVING.

He was thrown upon authorship apparently by accident, a lucky shipwreck of his fortunes, as it proved, for the world. In this faculty, which he possessed better than anybody else in America, the most important ingredient was humor—a kindly perception of life, not unconscious of its weakness, tolerant of its frailties, capable of throwing a beam of sunshine into the darkness of its misfortunes. He loved literature, but not at the expense of society. Though his writings were fed by many secret rills, flowing from the elder worthies, the best source of his inspiration was daily life. He was always true to its commonest, most real emotions. In all his personal intercourse with others, in every relation of life, Mr. Irving, in an eminent degree, exhibited the qualities of the gentleman. They were principles of thought and action, in the old definition of Sir Philip Sydney, “seated in a heart of courtesy.” His manners, while they were characterized by the highest refinement, were simple to a degree. His

habits of living were plain, though not homely : everything about him displayed good taste, and an expense not below the standard of his fortunes, but there was no ostentation. In public affairs, though unfitted for the duties of the working politician, his course was independent and patriotic. No heart beat warmer in love of country and the Union, and the honor of his nation's flag. This is worth mentioning in his case, for his tastes and studies led him to retirement ; but he did not suffer it to be an inglorious ease, to which higher ends should be sacrificed.—*From the Portrait Gallery of Eminent Men and Women.*

#### WASHINGTON'S WRITING.

Second to its main quality of truthfulness, saying no more than the writer was ready to abide by, is its amenity and considerate courtesy. Washington had, at different times, many unpleasant truths to tell ; but he could always convey them in the language of a gentleman. He wrote like a man of large and clear views. His position, which was on an eminence, obliterated minor niceties and shades which might have given a charm to his writings in other walks of life. This should always be remembered, that Washington lived in the eye of the public, and thought, wrote, and spoke under the responsibility of the empire. Let his writings be compared with those of other rulers and commanders, he will be found to hold his rank nobly, as well intellectually as politically. There will be found, too, a variety in his treatment of different topics and occasions. He can compliment a friend in playful, happy terms on his marriage, as well as thunder his demands for a proper attention to the interests of the country at the doors of Congress. Never vulgar, he frequently uses colloquial phrases with effect, and, unsuspected of being a poet, is fond of figurative expressions. In fine, a critical examination of the writings of Washington will show that the man here, as in other lights, will suffer nothing by a minute inspection.—*From a Contribution of GEORGE LONG DUYCKINCK to the Cyclopædia of American Literature.*



DWIGHT, JOHN SULLIVAN, an American translator and musical critic, born at Boston, May 21, 1813; died there September 5, 1893. He graduated at Harvard in 1832, and studied at the Cambridge Divinity School. In 1838 he published *Translations from the Select Minor Poems of Goethe and Schiller*. In 1840 he became pastor of the Unitarian congregation at Northampton, Mass. Soon afterward he left the ministerial office and devoted himself to literature, especially in its relation to music. He contributed to literary periodicals, and delivered lectures upon Bach, Beethoven, Handel, Mozart, and other eminent musical composers. He was one of the founders of the Brook Farm Association. From 1852 to 1880 he published *Dwight's Journal of Music*, by means of which he did much to elevate the popular taste for music. He was a good literary critic, and a successful lecturer. He wrote *History of Music in Boston*, and arranged in its present form *God Save the State*.

TRUE REST.

Sweet is the pleasure itself cannot spoil !  
Is not true leisure one with true toil ?

Thou that would taste it, still do thy best ;  
Use it, not waste it—else 'tis no rest.

Wouldst behold beauty near thee, all round ?  
Only hath duty such a sight found.

Rest is not quitting the busy career;  
Rest is the fitting of self to its sphere.

'Tis the brook's motion, clear without strife,  
Fleeing to ocean after its life.

Deeper devotion nowhere hath knelt;  
Fuller emotion heart never felt.

'Tis loving and serving the highest and best;  
'Tis onward! unswerving—and that is true rest.

VANITAS! VANITATUM VANITAS!

I've set my heart upon nothing, you see :  
Hurrah!  
And so the world goes well with me :  
Hurrah!  
And who has a mind to be fellow of mine,  
Why, let him take hold and help me drain  
These mouldy lees of wine.

I set my heart at first upon wealth :  
Hurrah!  
And bartered away my peace and my health :  
But ah!  
The slippery change went about like air,  
And when I had clutched me a handful here—  
Away it went there.

I set my heart upon woman next :  
Hurrah!  
For her sweet sake was oft perplexed :  
Hurrah!  
The False one looked for a daintier lot,  
The Constant one wearied me out and out,  
The Best was not easily got.

I set my heart upon travels grand;  
Hurrah!  
And spurned our plain old Father-land :  
But ah!

Naught seemed to be just the thing it should—  
Most comfortless beds and indifferent food !  
My tastes misunderstood !

I set my heart upon sounding fame :  
Hurrah !  
And lo ! I'm eclipsed by some upstart's name ;  
And ah !  
When in public life I loomed up quite high,  
The folks that passed me would look awry ;  
Their very worst friend was I.

And then I set my heart upon war :  
Hurrah !  
We gained some battles with éclat :  
Hurrah !  
We troubled the foe with sword and flame—  
And some of our friends quite fared the same.—  
I lost a leg for fame.

Now I've set my heart upon nothing, you see :  
Hurrah !  
And the whole wide world belongs to me :  
Hurrah !  
The feast begins to run low, no doubt ;  
But at the old cask we'll have one good bout :—  
Come, drink the lees all out !  
—*Translation from* GOETHE.





DWIGHT, TIMOTHY, an American clergyman and teacher, born at Northampton, Mass., May 14, 1752; died at New Haven, Conn., January 11, 1817. His mother was a daughter of Jonathan Edwards. At the age of thirteen he was admitted to Yale College, graduated in 1769, and two years afterward became a tutor in the college. He retained this position for six years. In 1777 he was licensed to preach, and in the same year became a chaplain in the American army. In 1783 he was ordained minister at Greenfield, Conn., where he also successfully conducted an academy. In 1795 he was elected President of Yale College, and Professor of Divinity. He remained at the head of the college until his death, twenty-one years later. His poem, *Columbia*, written about 1778, while serving as chaplain in the army, was very popular at the time. His other works are, *The History, Eloquence, and Poetry of the Bible*, an address (1772); *The Conquest of Canaan*, an epic poem (1785); *Greenfield Hill*, a poem (1794); *Theology Explained and Defended* (1818), consisting of 173 sermons; and *Travels in New England and New York*, a series of letters written during his college vacations, and published in 1821. He also published a large number of separate sermons.

#### COLUMBIA.

##### I.

Columbia, Columbia, to glory arise,  
The queen of the world, and the child of the skies!

Thy genius commands thee ; with rapture behold,  
 While ages on ages thy splendors unfold.  
 Thy reign is the last, and the noblest of time,  
 Most fruitful thy soil, most inviting thy clime ;  
 Let the crimes of the East ne'er encrimson thy name,  
 Be Freedom, and Science, and Virtue, thy fame.

## II.

To conquest and slaughter, let Europe aspire :  
 Whelm nations in blood, and wrap cities in fire :  
 They heroes the rights of mankind shall defend,  
 And triumph pursue them, and glory attend.  
 A world is thy realm : for a world be thy laws,  
 Enlarged as thine empire, and just as thy cause ;  
 On Freedom's broad basis, that empire shall rise,  
 Extend with the main, and dissolve with the skies.

## III.

Fair Science her gates to thy sons shall unbar,  
 And the east see thy morn hide the beams of her star.  
 New bards, and new sages, unrivalled shall soar  
 To fame unextinguish'd when time is no more ;  
 To thee, the last refuge of virtue design'd,  
 Shall fly from all nations the best of mankind ;  
 Here, grateful to heaven, with transport shall bring  
 Their incense, more fragrant than odors of spring.

## VI.

Thus, as down a lone valley, with cedars o'erspread,  
 From war's dread confusion I pensively strayed—  
 The gloom from the face of fair heaven retired ;  
 The winds ceased to murmur ; the thunders expired ;  
 Perfumes, as of Eden, flow'd sweetly along,  
 And a voice, as of angels, enchantingly sung :  
 "Columbia, Columbia, to glory arise,  
 The queen of the world, and the child of the skies !"

## THE IMMUTABILITY OF GOD.

By his Immutability, God is possessed of immeasurable dignity and greatness ; and fitted to be entirely feared, loved, honored, and obeyed, by all his rational

creatures. The humble and imperfect dignity of created beings is entirely dependent for existence on *stability of character*. Infinite dignity cannot belong to a character which is not literally unchangeable. Created dignity is completely destroyed by fickleness: the least mutability would destroy that which is uncreated. The least possible change will be a change from perfection to imperfection; a change infinite in itself, and infinitely for the worse. God, if changed at all, would cease to be God, and sink down from his infinite exaltation of being and character toward the humble level of imperfect creatures. How differently, in this case, would his nature, his laws, his designs, and his government appear to us! Were the least change to commence, who can divine its consequences, or foresee their progress and their end? Who can conjecture what would be its influence on his character, his designs, or his conduct? Who can foretell the effects which it would produce on the empire which he has created, and on the innumerable beings by which it is inhabited? Who does not see, at a glance, that God could no longer be regarded with that voluntary and supreme veneration, now so confessedly his due, because he had descended from his own infinite dignity, and was no longer *decked with majesty and excellency, nor arrayed in glory and beauty*? Who does not feel, that a serious apprehension of such a change would diffuse an alarm through all virtuous beings, and carry terror and amazement to the most distant regions of the universe?

By his Immutability, God is qualified to form, and to pursue, one great plan of Creation and Providence; one harmonious scheme of boundless good; and to carry on a perfect system, in a perfect manner, *without variableness or shadow of turning*. An Immutable God, only, can be expected to do that, and nothing but that, which is supremely right and desirable; to make every part of his great work exactly what it ought to be; and to constitute of all the parts a perfect whole. In this immense work one character is thus everywhere displayed; one God; one Ruler; one Son of Righteousness, enlightening, warming, and quickening the innumerable beings, of which it is composed. Diversities,

indeed, endless diversities, of his agency exist throughout the different parts of this work ; but they are mere changes of the same light ; the varying colors and splendors of the same glorious Sun.

Without this uniformity, this oneness of character, supreme dignity could not exist in the great Agent. Without this consistency, safety could not be found ; reliance could not be exercised, by his creatures. God is the ultimate object of appeal to intelligent beings ; the ultimate object of confidence and hope. However injured, deceived, or destroyed, by his fellow-creatures, every rational being still finds a refuge in his Creator. To him, ultimately, he refers all his wants, distresses, and interests. Whoever else may be deaf to his complaints, he is still assured that God will hear. Whoever else withholds the necessary relief of his sufferings, or the necessary supplies of his wants, still he knows that God will give. This consideration, which supports the soul in every extremity, is its last resort, its final refuge. Could God change, this asylum would be finally shut ; Confidence would expire ; and Hope would be buried in the grave. Nay, the immortal Mind, itself, unless prevented by an impossibility, inherent in its nature, would languish away its existence, and return to its original Nothing.—*Theology Explained and Defended.*

#### THE BEACH OF TRURO AND PROVINCE TOWN.

From Truro to Province Town our road lay chiefly on the margin of a beach, which unites it with Truro. The form of this township, exclusively of Long Point, is not unlike that of a chemical retort : the town lying in the inferior arch of the bulb, and Race Point on the exterior, and the beach being the stem. Immediately before the town is the harbor, commonly styled Cape Cod Harbor ; the waters of which extend round the north end of Truro a considerable distance into the last mentioned township. Between this marsh and the waters of Province Town harbor on one side and the Atlantic on the other, runs the beach. From observing it in various places along the road from Eastham I was induced to believe that it borders the ocean from Race Point to the Elbow, and perhaps reaches still farther.

This remarkable object is an enormous mass of sand, such as has been already described; fine, light, of a yellowish hue, and the sport of every wind. It is blown into plains, valleys, and hills. The hills are of every height, from ten to two hundred feet. Frequently they are naked, round, and extremely elegant, and often rough, pointed, wild, and fantastical, with all the varied forms, which are seen at times in drifts of snow. Some of them are covered with beach-grass: some fringed with wortleberry-bushes; and some tufted with a small and singular growth of oaks. The variety and wildness of the forms, the desolate aspect of the surface, the height of the loftier elevations, the immense length of the range, and the tempestuous tossing of the clouds of sand, formed a group of objects, novel, sublime, and more interesting than can be imagined. It was a barrier against the ambition and fretfulness of the ocean, restlessly and always employed in assailing its strength, and wearing away its mass. To my own fancy it appeared as the eternal boundary of a region, wild, dreary, and inhospitable, where no human being could dwell, and into which every human foot was forbidden to enter. The parts of this barrier which have been covered with wortleberry-bushes, and with oaks, have been either not at all, or very little blown. The oaks, particularly, appear to be the continuation of the forests originally formed on this spot. Their appearance was new and singular. Few, if any of them, rose above the middle stature of man; yet they were not shrubs, but trees of a regular stem and structure. They wore all the marks of extreme age; were in some instances already decayed, and in others decaying; were hoary with moss, and were deformed by branches, broken and wasted, not by violence but by time. The whole appearance of one of these trees strongly reminded me of a little withered old man. Indeed a Liliputian of three score years and ten, compared with a veteran of Brobdingnag, would very naturally illustrate the resemblance, or rather the contrast between one of these dwarfs, and a full-grown tenant of our forests.—*Travels in New England and New York.*

## THE BURNING OF FAIRFIELD, CONN.

On the 7th of July, 1779, Governor Tryon sailed from New Haven to Fairfield and the next morning disembarked upon the beach. A few militia assembled to oppose him, and in a desultory scattered manner fought with great intrepidity through most of the day. They killed some, took several prisoners and wounded more. But the expedition was so sudden and unexpected that the efforts made in this manner were necessarily fruitless. The town was plundered; a great part of the houses, together with the two churches, the court-house, jail and school-houses, were burnt. The barns had just been filled with wheat and other produce. While the town was in flames, a thunder-storm overspread the heavens, just as night came on. The conflagration of two hundred houses illumined the earth, the clouds, and the waves of the Sound with a union of gloom and grandeur at once inexpressibly awful and magnificent. The sky speedily was hung with the deepest darkness wherever the clouds were not tinged by the melancholy lustre of the flames. At intervals, the lightning blazed with a livid and terrible splendor. The thunder rolled above. Beneath, the roaring of the fires filled up the intervals, while a deep and hollow sound, which seemed to be the protracted murmur of the thunder, reverberated from one end of heaven to the other. Add to this convulsion of the elements and these dreadful effects of vindictive and wanton devastation, the trembling of the earth, the sharp sounds of muskets occasionally discharged, the groans here and there of the wounded and dying, and the shouts of triumph; then place before your eyes the crowds of miserable sufferers, mingled with bodies of the militia, and from the neighboring hills taking a farewell prospect of their property and their dwellings, their happiness and their hopes, and you will form a just but imperfect picture of the burning of Fairfield. It needed no great effort of imagination to believe that the final day had arrived; and that, amid this funereal darkness, the morning would speedily dawn, to which no night would ever succeed.—*New England Travels.*



DWIGHT, TIMOTHY, D.D., LL.D., American minister and educator, born at Norwich, Conn., November 16, 1828, grandson of Professor Timothy Dwight of Yale College (1752-1817). He graduated at Yale, 1849; was tutor in the college, 1851-55, meanwhile studying in Yale Divinity School, 1851-53. He was licensed as a Congregational preacher, 1855; studied divinity at Bonn and Berlin, 1856-58; was appointed to the chair of sacred literature and New Testament Greek in Yale Divinity School, 1858; and was elected to succeed Dr. Noah Porter as President of Yale University, 1886. He was an associate editor of the *New Englander*, and was an active member of the American committee for revising the English version of the Bible, 1872-85. He published *The True Ideal of an American University* (1872); and extensive revisions and notes, in translation from German commentaries on various books of the New Testament.

PRESIDENT PORTER.

The friend in whose honor we are met together this afternoon has passed beyond our sight and our fellowship into the other life. As I think of the passing and the new beginning, in these earliest days of the separation that has taken place, this little part of the picturing of the heavenly city comes impressively to my mind. The man whom we knew, how many sided he was in

his capacities for enjoyment and in the out-going of his thoughts. His mind was open everywhere. His intellectual powers rejoiced in their constant and most varied activity. The beautiful had a charming influence for him in whatever sphere it revealed itself. If we speak to one another of his intellectual gifts, I am sure we shall say—all of us—the same thing. He was strong in the native force of his mind, quick in mental action, keen in his insight, firm in his grasp of truth, rich in his thinking, but, most of all, wide in his reach. His eye kindled with enthusiasm as he saw the first opening of new ideas. His face beamed with joy as he gained new measures of knowledge. The field of truth was full of attractiveness for him, and he was glad to enter it by any pathway. The flowers, and the thoughts of men; the revelations of science, and the busy life of society; the deep mysteries of theology, and the treasures of literature; the possibilities of meaning in words, and the forces which bear sway in human life—he would know of them all. He moved with alertness after them all. Reading with rapid movement, learning with wonderful facility, gathering the results of study as a permanent possession through the power of a retentive memory, he took to himself constantly the abundant fruits which educated life could bestow upon him, and rejoiced in them greatly as he received them. He saw with clear vision what was within him and what was without him; and could work with so much ease and quickness, that he seemed to have the power of working in both spheres at once. The working continued, and after the same manner, even to the latest days. He was ready in his age, as he had been in his youth, to turn with attentive interest to every thought or suggestion which might give additional light or point the way to larger knowledge. When the outward man appeared to be manifestly losing the vigor and energy of the long-continued years of strength, the inward man still kept the brightness which had been shining upon it and within it from the beginning. Life still had its beautiful side wherever there were thoughts to be offered or knowledge to be acquired.

Hopefulness also was in him as an intellectual man,

and confidence in the future. He reached out after more for the growth of his own life, and he believed that more was to be given to the world's life. There was nothing in him of the man who fears investigation or distrusts the power of the truth to protect itself.

With no rashness, and no hastening after new suggestions as if truth had no past life and force, he was ever ready to move onward when the pathway was truly opened. His eye was always forward in its outlook, and not turned wholly backward. Hope was his watchword in this regard. Confidence was his strength. He would not live in the sphere of memory only, however happy that sphere might seem to be. The very ardor of his mind in its search for truth quickened him to hope, and made it easy for him to believe that new movements of mental activity in the world might be, at least, the beginnings of a further unfolding of the great revelation. He kept his intellectual powers in a state of alertness to meet every question as it might arise. He was glad of every opportunity for study which the changes of thought furnished. His own experience taught him how happy a thing it was to press on in thinking and learning, and how very happy a thing a revealing of more than the past had given always was. He was impelled to believe that the coming time would realize a similar experience. He would therefore go forward hopefully, looking everywhere for the light, and would lose no moment in doubt or fear lest the light might be too great for the truth.—*Part of President Dwight's address at the funeral of President Noah Porter.*





DYCE, ALEXANDER, a British literary critic, born at Edinburgh, June 30, 1798; died at London, May 15, 1869. He was educated at Edinburgh and Oxford Universities, and after serving for some years as curate in the counties of Cornwall and Suffolk, went to reside in London, and devoted himself to literary history and criticism. He edited the works of *Greene, Webster, Marlowe, Shirley, Middleton, Beaumont and Fletcher, John Skelton*, and other English writers; published two editions of Shakespeare, the first *A Complete Edition of the Works of Shakespeare; the Text Revised; with Account of the Life, Plays, and Editions of Shakespeare* (1850-58); the second edition (1864-67); *A Few Notes on Shakespeare* (1853); *Remarks on Collier's and Knight's Editions of Shakespeare* (1844), and numerous other valuable works. In 1840, in conjunction with Collier, Halliwell, and others, he founded the Percy Society for the publication of old English ballads and plays. His reputation is based on his contributions to English literary biography and on the great learning displayed in his editions of the old English poets. His wide reading in Elizabethan literature enabled him to explain much that had been obscure in Shakespeare, and his judgment was a check to extravagant emendation. To him we are indebted for the best text of Shakespeare extant.

## SHAKESPEARE'S PRE-EMINENCE.

In several publications are to be found essays on the old English theatre, the writers of which seem desirous of conveying to their readers the idea that Shakespeare had dramatic contemporaries nearly equal to himself ; and for criticism of such a tendency two distinguished men are perhaps answerable—Lamb and Hazlitt—who have, on the whole, exaggerated the general merits of the dramatists of Elizabeth and James's days. "Shakespeare," says Hazlitt, "towered above his fellows, 'in shape and gesture proudly eminent,' but he was one of a race of giants, the tallest, the strongest, the most graceful and beautiful of them ; *but it was a common and a noble brood.*" A falser remark, I conceive, has seldom been made by critic. Shakespeare is not only immeasurably superior to the dramatists of his time in creative power, in insight into the human heart, and in profound thought ; but he is, moreover, utterly unlike them in almost every respect—unlike them in his method of developing character, in his direction, in his versification ; nor should it be forgotten that some of those scenes which have been most admired in the works of his contemporaries were intended to affect the audience at the expense of nature and probability, and these stand in marked contrast to all that we possess as unquestionably from the pen of Shakespeare.—*A Complete Edition of the Works of Shakespeare.*





DYER, SIR EDWARD, an English poet, born about 1540; died about 1607. He was educated at Oxford, and was employed on various embassies by Queen Elizabeth. He was a friend of Raleigh and Sydney, and wrote a number of pastoral odes and madrigals. Several editions of his poems have been printed, the latest in 1872. His best poem, "My Mind to Me a Kingdom Is," has been claimed for Thomas Bird (1543-1623), and for Joshua Sylvester (1563-1618); but Dyer's claim is best authenticated. It has been set to music and published in William Byrd's *Psalmes, Sonets, and Songs* (1588).

MY MIND TO ME A KINGDOM IS.

My mind to me a kingdom is !

Such present joys therein I find,  
That it excels all other bliss

That earth affords or grows by kind :  
Though much I want which most would have,  
Yet still my mind forbids to crave.

No princely pomp, no wealthy store,

No force to win the victory ;

No wily wit to salve a sore,

No shape to feed a loving eye ;

To none of these I yield as thrall,

For why, my mind doth serve for all.

I see how plenty surfeits oft,  
And hasty climbers soon do fall ;  
I see that those which are aloft,  
Mishap doth threaten most of all ;  
These get with toil, they keep with fear,  
Such cares my mind could never bear.

Content I live, this is my stay ;  
I seek no more than may suffice ;  
I press to bear no haughty sway ;  
Look, what I lack my mind supplies ;  
Lo ! thus I triumph like a king,  
Content with that my mind doth bring.

Some have too much, yet still do crave ;  
I little have and seek no more.  
They are but poor, though much they have,  
And I am rich with little store :  
They poor, I rich ; they beg, I give ;  
They lack, I leave ; they pine, I live.

I laugh not at another's loss ;  
I grudge not at another's gain ;  
No worldly waves my mind can toss ;  
My state at one doth still remain :  
I fear no foe, I fawn no friend ;  
I loathe not life, nor dread my end.

Some weigh their pleasure by their lust,  
Their wisdom by their rage of will ;  
Their treasure is their only trust ;  
A cloakèd craft their store of skill ;  
But all the pleasure that I find,  
Is to maintain a quiet mind.

My wealth is health and perfect ease ;  
My conscience clear my chief defence ;  
I neither seek by bribes to please,  
Nor by deceit to breed offence :  
Thus do I live ; thus will I die ;  
Would all did so as well as I !



DYER, JOHN, an English poet, born at Aberglasney, Carmarthenshire, Wales, in 1700; died at Kirkby-on-Bane, July 24, 1758. He was educated at Westminster School, practised painting with indifferent success, and at the age of forty entered the Church, and received several valuable livings. He wrote poetry both before and after he took Orders. His longest poem, *The Fleece*, a successful imitation of Virgil's *Georgics*, was published just before his death. This poem treats of the very prosy subject of the rearing of sheep and the manufacture of woollen goods, and this, coupled with the stately measure of the lines, made the work the subject of ridicule. It consists of four books, the first of which discourses on the tending of sheep, the second on the shearing and preparation of the wool, the third on weaving, and the fourth on trade in the manufactured goods. His best-known poem, *Grongar Hill*, was written in his twenty-sixth year. It describes a mountain not far from the place of his birth.

GRONGAR HILL.

Silent nymph, with curious eye,  
Who, the purple evening, lie  
On the mountain's lonely van,  
Beyond the noise of busy man :  
Painting fair the form of things,  
While the yellow linnet sings,

Or the tuneful nightingale  
 Charms the forest with her tale ;  
 Come, with all thy various hues,  
 Come, and aid thy sister muse ;  
 Now, while Phœbus, riding high,  
 Gives lustre to the land and sky !  
 Grongar Hill invites my song,  
 Draw the landscape bright and strong. . . .

Wide and wider spreads the vale,  
 As circles on a smooth canal :  
 The mountains round, unhappy fate !  
 Sooner or later, of all height,  
 Withdraw their summits from the skies,  
 And lessen as the others rise :  
 Still the prospect wider spreads,  
 Adds a thousand woods and meads ;  
 Still it widens, widens still,  
 And sinks the newly risen hill.

Now I gain the mountain's brow,  
 What a landscape lies below !  
 No clouds, no vapors intervene,  
 But the gay, the open scene,  
 Does the face of nature show,  
 In all the hues of heaven's bow ;  
 And, swelling to embrace the light,  
 Spreads around beneath the sight. . .

Below me trees unnumbered rise,  
 Beautiful in various dyes :  
 The gloomy pine, the poplar blue,  
 The yellow beech, the sable yew,  
 The slender fir that taper grows,  
 The sturdy oak with broad-spread boughs.  
 And beyond the purple grove,  
 Haunt of Phyllis, queen of love !  
 Gaudy as the opening dawn,  
 Lies a long and level lawn,  
 On which a dark hill, steep and high,  
 Holds and charms the wandering eye !  
 Deep are his feet in Towy's flood,  
 His sides are clothed with waving wood,  
 And ancient towers crown his brow,  
**That cast an awful look below ;**

Whose ragged walls the ivy creeps,  
And with her arms from falling keeps :  
So both a safety from the wind  
On mutual dependence find.

'Tis now the raven's bleak abode ;  
'Tis now the apartment of the toad ;  
And there the fox securely feeds,  
And there the poisonous adder breeds,  
Concealed in ruins, moss, and weeds ;  
While, ever and anon, there falls  
Huge heaps of hoary mouldered walls.  
Yet Time has seen—that lifts the low,  
And level lays the lofty brow—  
Has seen this broken pile complete,  
Big with the vanity of state ;  
But transient is the smile of Fate !  
A little rule, a little sway,  
A sunbeam in a winter's day,  
Is all the proud and mighty have  
Between the cradle and the grave.

And see the rivers, how they run  
Through woods and meads, in shade and sun.  
Sometimes swift, sometimes slow,  
Wave succeeding wave, they go  
A various journey to the deep,  
Like human life, to endless sleep !  
Thus is Nature's vesture wrought,  
To instruct our wandering thought ;  
Thus she dresses green and gay,  
To disperse our cares away. . . .

See, on the mountain's southern side,  
Where the prospect opens wide,  
Where the evening gilds the tide,  
How close and small the hedges lie !  
What streaks of meadows cross the eye !  
A step, methinks, may pass the stream,  
So little distant dangers seem ;  
So we mistake the future's face,  
Eyed through hope's deluding glass ;  
As yon summits soft and fair,  
Clad in colors of the air,  
Which to those who journey near,

Barren, brown, and rough appear ;  
Still we tread the same coarse way,  
The present's still a cloudy day. . . .

Now, even now, my joys run high,  
As on the mountain turf I lie ;  
While the wanton zephyr sings,  
And in the vale perfumes his wings ;  
While the waters murmur deep,  
While the shepherd charms his sheep,  
While the birds unbounded fly,  
And with music fill the sky,  
Now, even now, my joys run high.

Be full, ye courts ; be great who will ;  
Search for Peace with all your skill ;  
Open wide the lofty door,  
Seek her on the marble floor :  
In vain you search, she is not there ;  
In vain you search the domes of Care !  
Grass and flowers Quiet treads,  
On the meads and mountain heads,  
Along with Pleasure close allied,  
Ever by each other's side :  
And often, by the murmuring rill,  
Hears the thrush, while all is still,  
Within the groves of Grongar Hill.





DYER, THOMAS HENRY, an English historian and biographer, born in London, May 4, 1804; died at Bath, January 30, 1888. He was privately educated. For some years he was employed in a West India house, but after the emancipation of the negroes, he established himself in London and adopted literature as a profession. He travelled extensively on the continent and particularly studied the topography and antiquities of Rome, Athens, and Pompeii. He was presented, in 1865, with the honorary degree of Doctor of Laws by the University of St. Andrews. He published a *Life of Calvin* (1850); *History of Modern Europe* (1861); *History of the City of Rome* (1865); *History of Pompeii* (1867); *History of the Kings of Rome* (1868); *Ancient Athens* (1873), and *Imitative Art, Its Principles and Progress* (1882). He also published many articles in the *Classical Museum* and in Smith's *Dictionaries of Biography and Geography*.

Mrs. Oliphant, in her *Victorian Age of English Literature*, says: "Foreign history has never had very much attraction for English writers, but there have been a certain number of exceptions in our time. Thomas Henry Dyer is well known for his elaborate and conscientious *History of Modern Europe*, from the taking of Constantinople by the Turks in 1453 to the close of the Crimean War. It is remarkable for the lucid manner in

which it deals with the curious revolution that followed upon the establishment of the Turks in Europe, the exchange of the old religions for a new political unity, and the gradual building-up of our modern Europe and its ideas upon the balance of power, the explanation of which problem was Dyer's principal object."

#### THE PICTURES IN THE PÆCILĒ.

The first picture in the Pœcilē represented the Athenians drawn up in order of battle, and preparing to engage the Lacedæmonians. Pausanias then proceeds to speak of the *middle* wall; whence we may conclude with Siebelis that the portico was closed on three sides, and that the middle wall, or that facing the entrance, was double the length of the side walls, as it appears to have contained two pictures, and the others only one. The first of the pictures on the centre wall represented Theseus and the Athenians combating the Amazons. The subject of the second picture was the Greeks and their kings debating about the outrage of Ajax on Cassandra after the capture of Troy. Here Ajax himself was represented, as well as Cassandra and other captive women.

The last of the paintings had for its subject the battle of Marathon. In the foreground the Athenians and Plateæans—the only Greeks who aided them against the Persians—were seen engaged with the Persians in equal combat, the Plateæans aided by Bœotian dogs. Beyond these, in the middle ground, the barbarians were flying, and pushing one another into the marsh. This lake or marsh was that formed by the Charadras, under the hills of the isthmus of Rhamnus. In the extreme distance were the Phœnician ships, and the Greeks slaying the barbarians who were attempting to get on board. In the picture were also represented the divinities and heroes who were thought to have aided the Athenians in the fight; as the hero Marathon, son of Apollo, after whom the district was named; Theseus ascending

through the earth as if from Hades, Athena and Hercules, the latter of whom the Marathonians claimed to have been the first to worship. Among the combatants most conspicuously represented were the Athenian polemarch Callimachus, Miltiades, one of the generals, and the hero Echetus, or Echetlæus. This last, as Pausanias relates further on, was the man of rustic aspect who appeared in the battle, and, after slaying many of the barbarians with a ploughshare, suddenly vanished. To the Athenians who inquired about him, the oracle only replied that they must honor the hero Echetlæus. There was also in the picture a head of Butes, but only as far as the eyes, the rest of the figure being hid behind a mountain, whence, from being so easily painted, the proverb *θάρρος ἢ Βούτης*. The picture of the battle of Marathon was, no doubt, that which most attracted the attention of the Athenians, as we may conclude from the copious notices which they have left us of it. —*From Ancient Athens.*

#### MICHELANGELO'S LAST JUDGMENT.

An historian of art has not hesitated to say that the Angels of Signorelli are more beautiful than those of Michelangelo.

This verdict will at least hold good if the comparison be restricted to Michelangelo's fresco of the Last Judgment. Horror is the key-note of that composition, and anything that might detract from it is almost entirely excluded. The motive is Christ in his wrath, one might almost say in his vengeance for sufferings on earth, the instruments of which are displayed above him—the cross, the nails, the crown of thorns, the column, the sponge, and the ladder. His figure has neither divine majesty, nor the bearing of a calm and equitable judge; it is rather a stalwart mortal who is condemning with signs of fury those who have offended him. His words and gestures are so terrible that the Virgin mother, who sits beside him, turns aside with alarm and pity. The female figures are few, and they are purposely without the beauty which he was so capable of depicting, as

shown by his Eve in the Fall. The same may be said of the male figures. Adam, who as the representative of the human race, stands on one side of the judgment-seat, and S. Peter, as the founder of Christianity, on the other, have not the dignity of the prophets in the ceiling of the chapel. The lower part of the picture, showing the approaching punishment of the damned, is perhaps the best. In mid-air are seen the Seven Angels of the Revelation, sounding their trumpets. Michelangelo has here introduced a characteristic trait. The Angel on the side of the wicked has an enormous volume full of their sins, whilst another on the side of the blessed holds but a small book of their good deeds. Below this group is the boat of Charon, who, striking with the oar his unhappy passengers, compels them to land on that desolate shore. Here they are received by Minos, a strange figure with ass's ears, and an enormous serpent coiled round his middle. According to Vasari, it is a portrait of Messer Biagio de Cesena, the Pope's Master of the Ceremonies, who had complained to him of the many nudities which Michelangelo had introduced. The Pope asked where the figure had been placed, and when told that it was in Hell, remarked that he had no power in the matter, though he could have released him from Purgatory.

Before this grand picture criticism stands as it were disarmed. The subject itself, as well as the genius of the artist who conceived it, are beyond the rules of ordinary art. It is said that there is but one step between the sublime and the ridiculous ; but Michelangelo seems to have been sometimes capable of placing himself in the middle of that step, so that we tremble with apprehension as to the side on which he will fall. In the judgment of this matter much will depend on the spectator's turn of mind. Burke has observed that in all the pictures he had seen of Hell he had been at a loss to determine whether the painter did not intend something ludicrous. Superstition rests on terror, its chief antidote is ridicule, by means of which Lucian went far to destroy the gods of paganism ; but ridicule is powerless where terror is overwhelming and absorbing.—*From Imitative Art.*

## THE ROMAN HIGHWAYS.

The great Roman highways did not exceed fifteen feet in breadth, and were sometimes a foot or two less. In constructing them, the earth was excavated till a solid foundation was obtained, or, in swampy places, a foundation was made by driving piles. Over this, which was called the *gremium*, four courses or strata were laid; namely the *statumen*, the *rudus*, the *nucleus*, and the *pavimentum*. The *statumen*, which rested on the *gremium*, consisted of loose stones of a moderate size. The *rudus* or rubble-work, over this, about nine inches thick, was composed of broken stones, cemented with lime. The *nucleus*, half a foot thick, was made with pottery broken into small pieces, and also cemented with lime. Over all was the *pavimentum*, or pavement, consisting of large polygonal blocks of hard stone, and particularly in the neighborhood of Rome, of basaltic lava, nicely fitted together, so as to present a smooth surface. The road was somewhat elevated in the centre, to allow the water to run off, and on each side were raised footpaths covered with gravel. At certain intervals were blocks of stone, to enable a horseman to mount. Roads thus constructed were of such extraordinary durability, that portions of some more than a thousand years old are still in a high state of preservation.—*History of the City of Rome*.





EARLE, JOHN, an English clergyman and miscellaneous writer, born at York in 1601; died at Oxford, November 17, 1665. He was educated at Oxford, became chaplain and tutor to Prince Charles, with whom he went into exile, and was in consequence deprived of all his property. After the Restoration he was made Dean of Westminster; in 1662 was consecrated Bishop of Worcester, and in the following year was transferred to the see of Salisbury. Lord Clarendon says Earle was "a man of great piety and devotion, a most eloquent and powerful preacher, and of a conversation so pleasant and delightful, so very innocent and so very facetious, that no man's company was more desired and loved. No man was more negligent in his dress and habit and mien, and no man more cultivated in his behavior and discourse." His principal work, *Microcosmographie, or a Peece of the World discovered in Essayes and Characters*, a facetious description of the life and manners of the time, was first published in 1628; it was very popular, for six editions appeared within two years. A tenth edition was printed in 1786, and a new edition, with Notes and an Appendix, by Philip Bliss, in 1811. Prominent among the numerous "characters" delineated by Earle are an antiquary, a player, a dun, and a clown.

## THE RURAL CLOWN.

The plain country fellow is one that manures his ground well, but lets himself lie fallow and untilled. He has reason enough to do his business, and not enough to be idle or melancholy. He seems to have the punishment of Nebuchadnezzar, for his conversation is among beasts, and his talons none of the shortest, only he eats not grass, because he loves not sallets. His hand guides the plough, and the plough his thoughts, and his ditch and land-mark is the very mound of his meditations. He expostulates with his oxen very understandingly, and speaks *gee* and *ree* better than English. His mind is not much distracted with objects; but if a good fat cow come in his way, he stands dumb and astonished, and though his haste be never so great, will fix here half an hour's contemplation. His habitation is some poor thatched roof, distinguished from his barn by the loopholes that let out smoke, which the rain had long since washed through, but for the double ceiling of bacon on the inside, which has hung there from his grandsire's time, and is yet to make rashers for posterity. His dinner is his other work, for he sweats at it as much as at his labor; he is a terrible fastener on a piece of beef, and you may hope to stave the guard off sooner. His religion is a part of his copyhold, which he takes from his landlord, and refers it wholly to his discretion. He apprehends God's blessings only in a fat pasture, and never praises him but on good ground. Sunday he esteems a day to make merry in, and thinks a bagpipe as essential to it as evening-prayer. He thinks nothing to be vices but pride and ill-husbandry. He is a niggard all the week, except only market-day, where, if his corn sell well, he thinks he may be drunk with a good conscience. He is sensible of no calamity but the burning a stack of corn, or the over-flowing of a meadow, and thinks Noah's flood the greatest plague that ever was, not because it drowned the world, but spoiled the grass. For death he is never troubled, and if he get in but his harvest before, let it come when it will, he cares not.



EASTMAN, CHARLES GAMAGE, an American poet and journalist, was born at Fryeburg, Me., June 1, 1816; and died at Burlington, Vt., in 1861. In early life he removed with his parents to Vermont, and settled at Barnard. He was educated at Royalton Academy, Windsor; at Burlington; and at the University of Vermont, where he was graduated in 1837. While pursuing his studies, he began his journalistic career by writing editorials for the *Burlington Sentinel*; and upon leaving the university, he founded at Johnson the *Lamoille River Express*. In 1840 he founded at Woodstock the *Spirit of the Age*; and in 1846 he removed to Montpelier and became proprietor and editor of the *Vermont Patriot*. He was for some years postmaster of Woodstock and of Montpelier; at which latter place he published the small volume of *Poems* (1848) by which he became known to the literary world. He was elected to the State Senate in 1851; and was a delegate to the national conventions of 1852 and 1856. He was well known as a reader of original poems at his *alma mater* and at Dartmouth and other colleges; and was a frequent contributor to magazines and reviews. An enlarged edition of his poems was published by his widow in 1880.

Eastman has been highly commended as a delineator of the rural life of New England. Sted-

man, writing of the poets who "have paid tribute to the charm of American home-life," takes occasion to mention the "simple balladists like the Vermonter, Eastman." Duyckinck says that his poems "are marked by facility in the use of lyric and ballad measures, and many are in a familiar sportive vein." *Harper's Magazine*, quoting, in 1855, the following charming verses, said: "It is not often that our readers will find a more tender and beautiful picture taken from our varied receptacle of 'things new and old,' than the following, from the pen of Hon. Charles G. Eastman, of Vermont. Its perfect simplicity is one of its greatest charms."

#### THE NEW ENGLAND FARMER.

The farmer sat in his easy chair  
 Smoking his pipe of clay,  
 While his hale old wife with busy care  
 Was clearing the dinner away :  
 A sweet little girl with fine blue eyes  
 On her grandfather's knee was catching flies.

The old man laid his hand on her head,  
 With a tear on his wrinkled face,  
 He thought how often her mother, dead,  
 Had sat in the self-same place ;  
 As the tear stole down from his half shut eye,  
 "Don't smoke!" said the child; "how it makes you cry!"

The house-dog lay stretched out on the floor,  
 Where the shade, afternoons, used to steal :  
 The busy old wife by the open door  
 Was turning the spinning wheel,  
 And the old brass clock on the mantel-tree  
 Had plodded along to almost three ;

Still the farmer sat in his easy chair,  
 While close to his heaving breast

The moistened brow and cheek so fair  
Of his sweet grandchild were pressed ;  
His head bent down, on her soft hair lay—  
Fast asleep were both on that summer day

LOOKING IN THE RIVER.

Looking in the river,  
Smiling to herself,  
Stands a little maiden,  
On a mossy shelf :  
Looking in the river,  
What's the maiden see ?  
Than herself, I'm certain,  
Something it must be !  
Looking in the river,  
Where the shimmering sun,  
Than the orb above her,  
Seems another one ;  
Looking in the river,  
There the maiden sees  
Something than the heavens,  
Or the mirrored trees.

Looking in the river  
With a dreamy stare ;  
Wonder what the maiden  
Can be seeing there ?  
Looking in the river  
What if I should be ?  
Then I may be certain,  
What the girl can see.  
Looking in the river—  
Now, ah, ah ! I know  
What the little maiden  
Gazes at below !  
Looking in the river,  
Now I understand,  
Why the little maiden  
Stands upon the land !

Looking in the river,  
As the water stirs,

There I see another  
Face beside of hers !  
Looking in the river,  
Close beside her own,  
There I see another  
Face in shadow thrown ;  
Looking in the river,  
Just behind the maid,  
There I see her lover  
In the maple shade !  
Looking in the river,  
Now I understand  
Why the little maiden  
Stands upon the land.

Looking in the river  
With her other self,  
Stands the little maiden  
On a mossy shelf ;  
Looking in the river—  
Maiden, never run !  
That's a thing, I'm certain,  
All of us have done ;  
Looking in the river  
All of us have been,  
And can tell the summer  
We remember, when,  
Looking in the river,  
By the shadow thrown,  
We have seen another  
Face beside our own.

A SNOW-STORM IN VERMONT.

'Tis a fearful night in the Winter-time,  
As cold as it ever can be :  
The roar of the storm is heard like the chime  
Of the waves of an angry sea.  
The moon is full, but the wings to-night  
Of the furious blast dash out her light ;  
And over the sky, from south to north,  
Not a star is seen as the storm come forth  
In the strength of a mighty glee.

All day had the snow come down—all day,  
As it never came down before,  
Till over the ground, at sunset, lay  
Some two or three feet or more.  
The fence was lost, and the wall of stone ;  
The windows blocked and the well-curb gone ;  
The haystack rose to a mountain lift ;  
And the woodpile looked like a monster drift,  
As it lay by the farmer's door.

As the night set in, came wind and hail,  
While the air grew sharp and chill,  
And the warning roar of a fearful gale  
Was heard on the distant hill ;  
And the norther ! see, on the mountain peak  
In his breath how the old trees writhe and shriek ,  
He shouts on the plain, Ho ! ho !  
He drives from his nostrils the blinding snow,  
And growls with a savage will !

Such a night as this to be found abroad !  
In the hail and the freezing air,  
Lies a shivering dog, in the field by the road,  
With the snow on his shaggy hair.  
As the wind drives, see him crouch and growl  
And shut his eyes with a dismal howl ;  
Then, to shield himself from the cutting sleet,  
His nose is pressed on his quivering feet :—  
Pray, what does the dog do there ?

An old man came from the town to-night,  
But he lost the travelled way ;  
And for hours he trod with main and might  
A path for his horse and sleigh ;  
But deeper still the snow-drifts grew,  
And colder still the fierce wind blew ;  
And his mare—a beautiful Morgan brown—  
At last o'er a log had floundered down,  
That deep in a hollow lay.

Many a plunge, with a frenzied snort,  
She made in the heavy snow ;

And her master urged, till his breath grew short,  
With a word and a gentle blow ;  
But the snow was deep, and the tugs were tight  
His hands were numb, and had lost their might ;  
So he struggled back again to his sleigh,  
And strove to shelter himself till day,  
With his coat and the buffalo.

He has given the last faint jerk of the rein,  
To rouse up his dying steed ;  
And the poor dog howls to the blast in vain  
For help in his master's need.  
For awhile he strives with a wistful cry  
To catch the glance of his drowsy eye ;  
And wags his tail when the rude winds flap  
The skirts of his coat across his lap,  
And whines that he takes no heed.

The wind goes down, the storm is o'er ;  
'Tis the hour of midnight past ;  
The forest writhes and bends no more,  
In the rush of the sweeping blast.  
The moon looks out with a silver light  
On the high old hills, with the snow all white ;  
And the giant shadow of Camel's Hump,  
Of ledge and tree, and ghostly stump,  
On the silent plain are cast.

But cold and dead, by the hidden log,  
Are they who came from the town :  
The man in the sleigh, the faithful dog,  
And the beautiful Morgan brown !  
He sits in his sleigh ; with steady grasp  
He holds the reins in his icy clasp ;  
The dog with his nose on his master's feet,  
And the mare half seen through the crusted sleet  
Where she lay when she floundered down.



EBERS, GEORG, a German orientalist and novelist, born at Berlin, March 1, 1837, and died August 7, 1898. He received his early education from his mother, studied in Fröbel's school at Keilhau, and afterward in the Universities of Göttingen and Berlin, giving the preference to oriental, philosophical, and archæological studies. He then visited the principal museums of Egyptian antiquities in Europe, and in 1865 established himself at Jena as a private tutor in the Egyptian language and antiquities. In the previous year he had published *An Egyptian Princess*, an historical romance giving a description of life in Egypt about the time of the Persian conquest (340 B.C.). His works, *Egypt and the Books of Moses* and *A Scientific Journey to Egypt*, published in 1869-70, led to his appointment in the latter year to a professorship at Leipsic. While travelling in Egypt in 1872-73 he discovered an important papyrus, which he described in a treatise, and which was named in his honor the *Papyrus Ebers*. He also published in 1872 a work entitled *Through Goshen to Sinai*. A severe attack of paralysis in 1876 rendered him unable to walk. He sought recreation in imaginative writing, and in 1877 published *Uarda, a Romance of Ancient Egypt*, a book which has been translated into nearly all the languages of Europe. It was followed by *Egypt—Descriptive*.

*Historical, and Picturesque* (1878); *Homo Sum*, a novel (1878); *The Sisters*, a romance (1880); *Palestine* (1881), a work written in collaboration with Guthe; *The Burgomaster's Wife: a Tale of the Siege of Leyden* (1882); *Serapis* (1885); *Die Nilbraut* (1887); *Joshua* (1889); *Margery* (1889); *Coptic Art* (1892); *Per Aspera* (1892). He has also contributed many articles to periodicals on the Egyptian language and antiquities.

#### THE HAPPINESS OF A KING.

Amasis listened attentively, drawing figures the while in the sand with the golden flower on his staff. At last he spoke: "Verily, Croesus, I 'the great God,' the 'sun of righteousness,' 'the sun of Neith,' 'the lord of warlike glory,' as the Egyptians call me, am tempted to envy thee, dethroned and plundered as thou art. I have been as happy as thou art now. Once I was known through all Egypt, though only the poor son of a captain, for my light heart, happy temper, fun and high spirits. The common soldiers would do anything for me, my superior officers could have found much fault, but in the mad Amasis, as they called me, all was overlooked, and among my equals (the other under-officers), there could be no fun or merry-making unless I took a share in it. My predecessor, King Hophra, sent us against Cyrene. Seized with thirst in the desert, we refused to go on; and a suspicion that the king intended to sacrifice us to the Greek mercenaries drove the army to open mutiny. In my usual joking manner I called out to my friends: 'You can never get on without a king, take me for your ruler; a merrier you will never find!' The soldiers caught the words. 'Amasis will be our king,' ran through the ranks from man to man, and in a few hours more they came to me with shouts and acclamations of 'The good, jovial Amasis for our king!' One of my boon companions set a field-marshal's helmet on my head: I made the joke earnest, and we defeated Hophra at Momemphis. The people joined in the con-

spiracy, I ascended the throne, and men pronounced me fortunate. Up to that time I had been every Egyptian's friend, and now I was the enemy of the best men in the nation.

"The priests swore allegiance to me, and accepted me as a member of their caste, but only in the hope of guiding me at their will. My former superiors in command either envied me, or wished to remain on the same terms of intercourse as formerly. One day, therefore, when the officers of the host were at one of my banquets, and attempting, as usual, to maintain their old convivial footing, I showed them the golden basin in which their feet had been washed before sitting down to meat; five days later, as they were again drinking at one of my revels, I caused a golden image of the great god Ra to be placed upon the richly ornamented banqueting-table. On perceiving it, they fell down to worship. As they rose from their knees, I took the sceptre, and holding it up on high with much solemnity, exclaimed: 'In five days an artificer has transformed the despised vessel into which ye spat and in which men washed your feet, into this divine image. Such a vessel was I, but the Deity which can fashion better and more quickly than a goldsmith has made me your king. Bow down, then, before me, and worship. He who henceforth refuses to obey, or who is unmindful of the reverence due to the king, is guilty of death!'

"They fell down before me, every one, and I saved my authority, but lost my friends. As I now stood in need of some other prop, I fixed on the Hellenes, knowing that in all military qualifications one Greek is worth more than five Egyptians, and that with this assistance I should be able to carry out those measures which I thought beneficial. I kept the Greek mercenaries always round me, I learnt their language, and it was they who brought me the noblest human being I ever met, Pythagoras. I endeavored to introduce Greek art and manners among ourselves, seeing what folly lay in a self-willed assurance to that which has been handed down to us, when it is itself bad and unworthy, while the good seed lay on our Egyptian soil, only waiting to be sown. I portioned out the whole land to suit my purposes, ap-

pointed the best police in the world, and accomplished much ; but my highest aim—namely, to infuse into this country at once so gay and so gloomy, the spirit and intellect of the Greeks, their sense of beauty in form, their love of life and joy in it—this all was shivered on the same rock which threatens me with overthrow and ruin whenever I attempt to accomplish anything new. The priests are my opponents, my masters, they hang like a dead weight upon me. Clinging with superstitious awe to all that is old and traditionary, abominating everything foreign, and regarding every stranger as the natural enemy of their authority and their teaching, they can lead the most devout and religious of all nations with a power that has scarcely any limits. For this I am forced to sacrifice all my plans ; for this I see my life passing away in bondage to their severe ordinances, this will rob my death-bed of peace, and I cannot be secure that this host of proud mediators between god and man will allow me to rest even in my grave. . . . Those very boys of whom thou speakest are the greatest torment of my life. They perform for me the service of slaves, and obey my slightest nod. . . . Each of these youths is my keeper, my spy. They watch my smallest actions and report them at once to the priests. . . . But every position has its duties, and as the king of a people who venerate tradition as the highest divinity, I must submit, at least in the main, to the ceremonies handed down through thousands of years. Were I to burst these fetters, I know positively that at my death my body would remain unburied ; for I know that the priests sit in judgment on every corpse, and deprive the condemned of rest, even in the grave.”  
—*An Egyptian Princess.*

#### THEBES AND ITS CITY OF THE DEAD.

By the walls of Thebes—the old city of a hundred gates—the Nile spreads to a broad river ; the heights, which follow the stream on both sides here take a more decided outline ; solitary, almost cone-shaped peaks stand out sharply from the level background of the many-colored limestone hills, on which no palm-tree

flourishes and in which no humble desert plant can strike root. Rocky crevasses and gorges cut more or less deeply into the mountain range, and up to its ridge extends the desert, destructive of all life, with sand and stones, with rocky cliffs and reef-like desert hills. Behind the eastern range the desert spreads to the Red Sea ; behind the western it stretches without limit into infinity. In the belief of the Egyptians beyond it lay the region of the dead. Between these two ranges of hills, which serve as walls or ramparts to keep back the desert-sand, flows the fresh and bounteous Nile, bestowing blessing and abundance ; at once the father and the cradle of millions of beings. On each shore spreads the wide plain of black and fruitful soil, and in the depths many-shaped creatures, in coats of mail or scales, swarm and find subsistence.

The lotos floats on the mirror of the waters, and among the papyrus reeds by the shore water-fowl innumerable build their nests. Between the river and the mountain-range lie fields, which after the seed-time are of a shining blue-green, and toward the time of harvest glow like gold. Near the brooks and water-wheels here and there stands a shady sycamore ; and date-palms, carefully tended, group themselves in groves. The fruitful palm, watered and manured every year by the inundation, lies at the foot of the sandy desert-hills behind it, and stands out like a garden flower-bed from the gravel-path.

In the fourteenth century before Christ—for to so remote a date we must direct the thoughts of the reader—impassable limits had been set by the hand of man, in many places in Thebes, to the inroads of the water ; high dykes of stone and embankments protected the streets and squares, the temples and the palaces from the overflow. Canals that could be tightly closed up led from the dykes to the land within, and smaller branch-cuttings to the gardens of Thebes. On the right—the eastern—bank of the Nile rose the buildings of the far-famed residence of the Pharaohs. Close by the river stood the immense and gaudy temples of the city of Amon ; behind these and a short distance from the Eastern hills—indeed at their very foot and partly even on

the soil of the desert—were the palaces of the king and nobles, and the shady streets in which the high, narrow houses of the citizens stood in close rows. Life was gay and busy in the streets of the capital of the Pharaohs.

The western shore of the Nile showed a quite different scene. Here, too, there was no lack of stately buildings or thronging men ; but while on the farther side of the river there was a compact mass of houses, and the citizens went cheerfully and openly about their day's work, on this side there were solitary splendid structures, round which little houses and huts seemed to cling as children cling to the protection of a mother. And these buildings lay in detached groups.

Any one climbing the hill and looking down would form the notion that there lay below him a number of neighboring villages, each with its lordly manor-house. Looking from the plain up to the precipice of the western hills, hundreds of closed portals could be seen, some solitary, others closely ranged in rows ; a great number of them toward the foot of the slope, yet more half-way up, and a few at a considerable height. And even more dissimilar were the slow-moving, solemn groups in the roadways on the side, and the cheerful, confused throng yonder. There, on the eastern shore, all were in eager pursuit of labor or recreation, stirred by pleasure or by grief, active in deed and speech ; here, in the west, little was spoken, a spell seemed to check the footstep of the wanderer, a pale hand to sadden the bright glance of every eye, and to banish the smile from every lip. And yet many a gayly-dressed bark stopped at the shore, there was no lack of minstrel bands ; grand processions passed on to the western heights ; but the Nile boats bore the dead, the songs sung here were songs of lamentation, and the procession consisted of mourners following the sarcophagus. We are standing on the soil of the City of the Dead of Thebes.

Nevertheless, even here nothing is wanting for return and revival, for to the Egyptian his dead died not. He closed his eyes, he bore him to the Necropolis, to the house of the embalmer, or *Kolchytes*, and then to the grave ; but he knew that the souls of the departed lived on ; that the justified, absorbed into Osiris, floated over

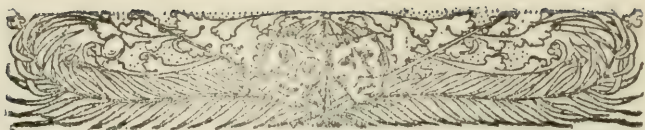
the heavens in the vessel of the Sun ; that they appeared on earth in the form they chose to take upon them, and that they might exert influence on the current lives of the survivors. So he took care to give a worthy interment to his dead, above all to have the body embalmed so as to endure long ; and had fixed times to bring fresh offerings for the dead of flesh and fowl, with drink-offerings and sweet-smelling essences, and vegetables and flowers.

Neither at the obsequies nor at the offerings might the ministers of the gods be absent, and the silent City of the Dead was regarded as a favored sanctuary in which to establish schools and dwellings for the learned. So it came to pass that in the temples and on the site of the Necropolis, large communities of priests dwelt together, and close to the extensive embalming houses lived numerous Kolchytes, who handed down the secrets of their art from father to son. Besides these there were other manufactories and shops. In the former, sarcophagi of stone and wood, linen bands for enveloping mummies, and amulets for decorating them, were made ; in the latter, merchants kept spices and essences, flowers, fruits, vegetables, and pastry for sale. Calves, gazelles, goats, geese and other fowl, were fed on enclosed meadow-plats, and the mourners betook themselves thither to select what they needed from among the beasts pronounced by the priests to be clean for sacrifice, and to have them sealed with the secret seal. Many bought only part of a victim at the shambles—the poor could not even do this. They bought only colored cakes in the shape of beasts, which symbolically took the place of the calves and geese which their means were unable to procure. In the handsomest shops sat servants of the priests, who received forms written on rolls of papyrus which were filled up in the writing room of the temple with those sacred verses which the departed spirit must know and repeat to ward off the evil genius of the deep, to open the gate of the under-world, and to be held righteous before Osiris and the forty-two assessors of the subterranean court of justice. What took place within the temples was concealed from view, for each was surrounded by a high enclosing wall with lofty,

carefully closed portals, which were only opened when a chorus of priests came out to sing a pious hymn, in the morning to Horus the rising god, and in the evening to Tum the descending god.

As soon as the evening hymn of the priests was heard, the Necropolis was deserted, for the mourners and those who were visiting the graves were required by this time to return to their boats and to quit the City of the Dead. Crowds of men who had marched in the processions of the west bank hastened in disorder to the shore, driven on by the body of watchmen who took it in turns to do this duty, and to protect the graves against robbers. The merchants closed their booths, the embalmers and workmen ended their day's work and retired to their houses, the priests returned to the temples, and the inns were filled with guests, who had come hither on long pilgrimages from a distance, and who preferred passing the night in the vicinity of the dead whom they had come to visit, to going across to the bustling noisy city on the farther shore. The voices of the singers and of the wailing women were hushed, even the song of the sailors on the numberless ferry-boats from the western shore to Thebes died away'; its faint echo was now and then borne across on the evening air, and at last all was still.—*Uarda*.





**ECHEGARAY**, José, a Spanish scholar and dramatist, was born at Madrid about 1835. In 1858 he became professor of mathematics and physics in the School of Engineers in his native city, in which capacity he published many valuable works on science and mathematics. In 1868 he was made Minister of Commerce, Minister of Public Instruction in 1873, and Minister of Finances in the following year. It is by his dramatic works, however, that he is best known both at home and abroad. His popularity in this respect began with the marked success of *La Esposa del Vengador* (1874), a comedy remarkable for the strength of its characters, for its dramatic action, and for the beauty of its language. This was followed by many dramas, most noteworthy among which are *O Locura o Santidad* (1878); *El Gran Galeoto* (1881), which has been translated into several other languages; and the later *El Hijo de Don Juan* and *Lo Sublime en lo Vulgar*. Other works for the stage are *La Ultima Noche* (1875); *En el Puño de la Espada* (1876); *En el Seno de la Muerte* (1879); *En el Pilar y en la Cruz* (1879); *Mar Sin Orillas* (1880); *La Muerte en los Labios* (1881); *Conflicto entre dos Deberos* (1885). An edition of his collected dramatic works was published at Madrid in 1885.

Hannah Lynch, in a discerning review of his

writings, published in the *Contemporary*, says that "not even Tolstoi, with all that delicacy and keenness of the Russian conscience, that profound seriousness which moves us so variously in his great books, has a nobler consciousness of the dignity of suffering and virtue than this Spanish dramatist. And not less capable is he of a jesting survey of life. Echegaray writes in no fever of passion, and wastes no talent on the niceties of art. The morality and discontent that float from the meditative north, have reached him in his home of sunshine and easy emotions, and his work is pervaded nobly by its spirit. And unlike Ibsen, he illuminates thought with sane and connected action. Discontent never leads him to the verge of extravagance. Extravagance he conceives to be a part of youth, addicted to bombast and wild words. Man trades in other material than romantic language and rhodomontade. Hence he brings emphasis and plain speech to bear upon him when youth has had its fill through the long-winded, high-colored phases of his scribbling heroes. Thought, perhaps, travels too persistently along the shadowed paths, and we would be thankful to find our world reflected through his strong glass, dappled with a little of the uncertain but lovely sunshine that plays not the least part in the April weather of our life here. The note of unwavering sadness depresses. But, at least, it is not ignoble, and he conceives it borne with so much resignation and dignity that if the picture carries with it the colors of frailty, it brings a counterbalancing conception of the inherent greatness of man."

## ERNEST'S INDEPENDENCE.

True, I know little of life, and am not well fitted to make my way through it. But I divine it, and tremble, I know not why. Shall I founder upon the world's pool as on the high sea! I may not deny that it terrifies me more than the deep ocean. The sea only reaches the limit set by the loose sand; over all space travel the emanations of the pool. A strong man's arms can struggle with the waves of the sea; but no one can struggle against subtle miasma. But if I fall I must not feel it humiliation to be conquered. I only wish, I only ask at the last moment to see the approach of the sea that will carry me whither it will, the sword that will pierce me, or the rock that will crush me. To feel my adversary's strength and despise it falling, despise it dying, and not tamely breathe the venom scattered through the ambient air.—*From El Gran Galeoto.*

## "GIVE ME THE SUN."

A generation consumed by vice, which carries in its marrow the veins of impure love, in whose corrupted blood the red globules are mixed with putrid matter, must ever fall by degrees into the abyss of idiocy. Lázaro's cry is the last glimmer of a reason dropping into the eternal darkness of imbecility. At that very hour nature awakes and the sun rises; it is another twilight that will soon be all light.

Both twilights meet, cross, salute in recognition of eternal farewell at the end of the drama. Reason, departing, is held in the grip of corrupting pleasure. The sun, rising, with its immortal call, is pushed forward by the sublime force of Nature.

Down with human reason at the point of extinction; hail to the sun that starts another day!

"Give me the sun!" Lázaro cries to his mother. Don Juan also begs it through the tresses of the girl of Tarifa.

On this subject there is much to be said; it provokes much reflection. If, indeed, our society—but what the deuce am I doing with philosophy? Let each one solve

the problem as best he can, and ask for the sun, the horns of the moon, or whatever takes his fancy. And if nobody is interested in the matter it only proves that the modern Don Juan has engendered many children without Lázaro's talent.

Respectful salutations to the children of Don Juan.—  
*From El Hijo de Don Juan ; translated by HANNAH LYNCH.*

THE DEDICATION TO EVERYBODY.

*Ernest.*—Imagine the principal personage one who creates the drama and develops it, who gives it life and provokes the catastrophe, who, broadly, fills and possesses it, and yet who cannot make his way to the stage.

*Don Julian.*—Is he so ugly, then? So repugnant or bad?

*Ernest.*—Not so. Ugly as you or I may be—not worse. Neither good nor bad, and frequently not repugnant. I am not such a cynic—neither a misanthrope nor one so out of love with life as to fall into an error of that sort.

*Don Julian.*—What, then, is the reason?

*Ernest.*—The reason, Don Julian, is that there is no material room in the scenario for this personage.

*Don Julian.*—Holy Virgin! What do you mean? Is it by chance a mythological drama with Titans in it?

*Ernest.*—Not at all. It is modern.

*Don Julian.*—Well, then?

*Ernest.*—Briefly—it is a question of *everybody*.

*Don Julian.*—*Everybody!* You are right. There is no room for everybody on the stage. It is an incontrovertible truth that has more than once been demonstrated.

*Ernest.*—Then you agree with me?

*Don Julian.*—Not entirely. *Everybody* may be condensed in a few types and characters. This is matter beyond my depth, but such, I understand, has been the practice of the masters.

*Ernest.*—Yes; but in my case it is to condemn me not to write my drama.

*Don Julian.*—Why?

*Ernest.*—For many reasons it would be difficult to explain ; above all at this hour.

*Don Julian.*—Never mind. Give me a few.

*Ernest.*—Look ! Each individual of this entire mass, each head of this monster of a thousand heads, of this Titan of the century, whom I call *everybody*, takes part in my play. It may be for a flying moment, to utter but one word, fling a single glance. Perhaps his action in the tale consists of a smile, seen but to vanish. Listless and absent-minded, he acts without passion, without anger, without guile, often for mere distraction's sake.

*Don Julian.*—What then ?

*Ernest.*—These light words, these fugitive glances, these indifferent smiles, all these passing murmurs and this petty evil, which may be called the insignificant rays of the dramatic light, condensed to one focus, to one family, result in conflagration and explosion, in strife and in victims. If I represent the whole by a few types or symbolical personages, I bestow upon each one that which is really dispensed among many, and such a result distorts my idea. Suppose a few types on the stage, whose guile repels and is less natural because evil in them has no object ; this exposes me to a worse consequence, to the accusation of meaning to paint a cruel, corrupted, and debased society, when my sole pretension is to prove that not even the most insignificant actions are in themselves insignificant or lost for good or evil. For, added to the mysterious influences of modern life, they may reach to immense effects.

*Don Julian.*—Say no more, my friend. All this is metaphysics. A glimmer of light, but an infinitude of cloud. However, you understand these things better than I do. Letters of exchange, shares, stock and discount, now—that's another matter.

*Ernest.*—You've common sense, and that's the chief thing.

*Don Julian.*—Thanks, Ernest, you flatter me.

*Ernest.*—But you follow me ?

*Don Julian.*—Not in the least. There ought to be a way out of the difficulty.—*From El Gran Galeoto.*



EEKHOUD, GEORGES, a Belgian poet and novelist, was born at Antwerp, May 27, 1854. He became known as the editor of the Antwerp *Précurseur*; from which post he passed to the position of literary critic of the *Étoile Belge*. In 1877 he published a collection of poems entitled *Myrtes et Cyprès*; which was succeeded, in 1879, by *Zigzags Poétiques* and *Les Pittoresques*. Of the pieces published in these books, the most remarkable, in the opinion of French scholars, are *Mare aux Sanguines*; *Nina*; *Raymonne*; and, above all, *La Guigne*, a realistic poem. Later works are *Kees Doorik* (1884); *Les Kermesses* (1884); *Les Milices de Saint-François* (1886); *Les Nouvelles Kermesses* (1887); *La Nouvelle Carthage* (1888). This last is a romance in which contemporary life in the author's native city is represented in a very lively and remarkable manner. The people of the town and of the surrounding country, enriched by a half-century of prosperity, as they pass before the reader, present a moving tableau full of life and color.

"Of all the writers of the Young Belgium school," says Larousse, "M. Eekhoud is the one who has made the most strenuous effort to keep himself free from imitation of contemporaneous French authors." Gubernatis calls him an author "full of talent, but of pessimistic tendencies."

Eekhoud's fame will rest doubtless upon his narrative and descriptive prose. His realism is very blunt; but to this there are beautiful exceptions, as in the pathetic little reminiscent piece, *Ex Voto*, from which the following description of a kermesse dinner is taken:

#### LITTLE GEORGES AND HIS VISIT.

I was just making myself at home with the big dog, Spitz, when we were called to the house, where the kermesse dinner awaited our return. My father had declared that the family must eat with us, or he would eat nothing; so all the men-folks joined us, while the women excused themselves as being needed to wait on the table. And now my delighted eyes embraced the whole room, where all to me was novel—the bed-recesses in which lodged the father and mother and all the larger ones, hidden within the wall behind the gay flowers of the curtains; the broad mantel by the chimney, set off with its crucifix and with its ornamental dishes resplendent with historical pictures; the consecrated branch of boxwood pendent beneath, and then the great spits and the big chimney-hook. But the savor of the tureen of soup, the cabbage and bacon soup, that Yana brought now to the table, would have given a relish to the very dead themselves. We signed ourselves with the sign of the cross; we bowed our heads and we clasped our hands together above the soup-dishes, and the delightful perfume of the soup went up to the smoke-blackened beam as the savor of incense. And in this brief silence we heard but the lowing of the cattle in their stalls, and the buzzing of the flies against the windows, and the striking of the S'Gravenwezel clock mingling its noon-time note with the sad silver sound of the village chime. And then, the dinner;—what a delicious dinner we did have! My father, to sing the praises of that soup, conjured up all the most telling adjectives of the patois; and I lauded the eggs that enclosed as in a frame of gold the red and white slices of the ham. Under our busy forks the mountain

of mealy potatoes soon vanished. My appetite was of the robust rustic sort ! Yana was touched ; her master, she said, for a whole month had not eaten so heartily ! All the various products of the place must needs be sampled : the butter, the milk, the creamy cheese, the early garden-stuff, and the fruit. Then I laughed at the idea of Yana having brought along our provisions ! I guessed she hadn't known the lavish hospitality of this paternal roof ! But as the contents of her astonishing basket came to light my fun-making disappeared :—rare old wine, two bottles of it ; plum-tart, made with her own hands, and now set in triumph in the very middle of the table. And then my father's health was drunk all round, and mine ; and a prosperous life for us at S'Gravenwezel. "And so," cried my father, "it's settled ; and in one week—you all hear me?—you come to my housewarming ! And now, my little Jorss, let us be off ; for you're itching, I see, to get a peep at our new nest." . . . Within the week he died ; and I?—ah, me !—I remember it all ! And so it is that, evermore, I love this Flemish land ; the land he loved who left it me ; the land of him, the only man who never did me harm.—*Translated by M. D. SHEP-PERSON for THE UNIVERSITY OF LITERATURE.*





EDERSHEIM, ALFRED, a German theologian, was born of Jewish parents at Vienna, March 7, 1825; died at Mentone, France, March 16, 1889. He was educated in Hungary, and studied also in Berlin and in Edinburgh. In 1849 he embraced Christianity and became a minister of the Free Church of Scotland. He afterward became lecturer on the Septuagint at Oxford. In 1875 he became a member of the Church of England. The work by which he is most widely known is his *Life and Times of Jesus, the Messiah*, published at London in 1883; the largest is his *Bible History*, in seven volumes. Other noteworthy productions are *The Temple, its Ministry and Services* (1874); *Jewish Social Life* (1876), and *History of Israel* (1887). He issued in all about twenty-five separate works of this character, besides innumerable essays for reviews and translations from the German.

"Dr. Edersheim," said the *London Spectator*, "is a Hebrew Christian who believes that Jesus is the Christ, the Son of God, and all his Hebrew learning—which is great—is used strictly for the setting forth of this great theme. He has thrown light on many obscure points in the gospel history, and he has written the history of the time between the closing of the Old Testament and the opening of the New as it was never written before. His

strength lies in his wide and deep and accurate Jewish learning."

Within a week after the death of Dr. Edersheim, his friend Professor Neubauer, in a letter to the London *Athenæum*, said of him: "I can say little about his early writings, which consist mostly of translations from German and Jewish stories for educational purposes. Even of his *Bible History* in seven volumes, which had a great success, I know little, but I have seen him hard at work on the last volume, when the task of comparing the Biblical dates with the Assyrian canon made his nights sleepless. His great work on the life of Christ I have read, and, whatever mistakes he may have made in a few Talmudical passages—so do we all except those who believe themselves infallible—he was very painstaking in order to be as accurate as possible, and his book is a great book from an orthodox point of view, and I do not wonder that it reached a third edition, which seven hard years' work deserved."

#### THE BIRTH OF JESUS.

It was on that wintry night of the 25th of December that shepherds watched the flocks destined for sacrificial services in the very place consecrated by tradition as that where the Messiah was to be first revealed. Of a sudden came the long-delayed, unthought-of announcement. Heaven and earth seemed to mingle, as suddenly an angel stood before their dazzled eyes, while the outstreaming glory of the Lord seemed to enwrap them, as in a mantle of light. Surprise, awe, fear would be hushed into calm and expectancy, as from the Angel they heard that what they saw boded not judgment, but ushered in to waiting Israel the great joy of those good tidings which he brought: that the long

promised Saviour, Messiah, Lord, was born in the city of David, and that they themselves might go and see, and recognize Him by the humbleness of the circumstances surrounding His nativity.

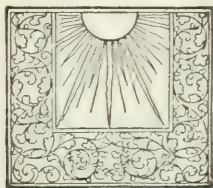
It was as if attendant angels had only waited the signal. As when the sacrifice was laid on the altar, the Temple music burst forth in three sections, each marked by the blast of the priests' silver trumpets, as if each Psalm were to be a *Tris-Hagion*; so, when the Herald Angel had spoken, a multitude of heaven's host stood forth to hymn the good tidings he had brought. What they sang was but the reflex of what had been announced. It told in the language of praise the character, the meaning, the result of what had taken place. Heaven took up the strain of "glory"; earth echoed it as "peace"; it fell on the ears and hearts of men as "good pleasure":—

Glory to God in the highest—  
And upon earth peace—  
Among men good pleasure !

Once only before had the words of Angels' hymn fallen upon mortal's ears, when, to Isaiah's rapt vision, Heaven's high Temple had opened, and the glory of Jehovah swept its courts, almost breaking down the trembling posts that bore its boundary gates. Now the same glory enrapt the shepherds on Bethlehem's plains. Then the Angels' hymn had heralded the announcement of the Kingdom coming; now that of the King come. Then it had been the *Tris-Hagion* of prophetic anticipation, now that of Evangelic fulfilment.

The hymn had ceased; the light faded out of the sky; and the shepherds were alone. But the angelic message remained with them; and the sign, which was to guide them to the Infant Christ, lighted their rapid way up the terraced height to where, at the entering of Bethlehem, the lamp swinging over the hostelry directed them to the stranger of the house of David, who had come from Nazareth. Though it seems as if, in the hour of her utmost need, the Virgin-Mother had not been ministered to by loving hands, yet what had happened in the stable must soon have become known

in the Khan. Perhaps friendly women were still passing to and fro on errands of mercy, when the shepherds reached the "stable." There they found, perhaps not what they expected, but as they had been told. The holy group only consisted of the humble Virgin-Mother, the lowly carpenter of Nazareth, and the Babe laid in the manger. What further passed we know not, save that, having seen it for themselves, the shepherds told what had been spoken to them about this Child, to all around—in the stable, in the fields, probably also in the Temple, to which they would bring their flocks, thereby preparing the minds of a Simeon, of an Anna, and all of them that looked for salvation in Israel. And now the hush of wondering expectancy fell once more on all, who heard what was told by the shepherds—this time not only in the hill-country of Judæa, but within the wider circle that embraced Bethlehem and the Holy City. And yet it seemed all so sudden, so strange. That on such slender thread, as the feeble throb of an Infant-life, the salvation of the world should hang—and no special care watch over its safety, no better shelter be provided it than a "Stable," no other cradle than a manger! And still it is ever so. On what slender thread has the continued life of the Church often seemed to hang; on what feeble throbbing that of every child of God—with no visible outward means to ward off danger, no home of comfort, no rest of ease. But, "Lo, children are Jehovah's heritage!" and: "So giveth He to His beloved in *his* sleep."—*From Life and Times of Jesus, the Messiah.*





EDGAR, JOHN GEORGE, a British biographer and novelist, was born at Hutton, in Berwickshire, Scotland, in 1834; died April 22, 1864. He entered a house of business at Liverpool and visited the West Indies on mercantile affairs, but soon deserted commerce and devoted himself to literature. His earliest publication was the *Boyhood of Great Men*, in 1853, which he followed up in the same year with a companion volume entitled *Footprints of Famous Men*. In the course of the next ten years he wrote as many as fifteen other volumes intended for the reading of boys. Some of these were biographical, and the remainder took the form of narrative fiction based on historical facts illustrative of different periods of English history. Edgar was especially familiar with early English and Scottish history, and possessed a wide knowledge of border tradition. He was the first editor of *Every Boy's Magazine*. In the intervals of his other work Edgar found time to contribute political articles, written from a strongly conservative point of view, to the London press. Under his close and continuous application to work his health broke down, and he died of congestion of the brain after a short illness. The books referred to above, other than those which have been mentioned by name, were: *History for Boys*; *Heroes of England*; *Crusades and Crusaders*; *Sea-Kings and*

*Naval Heroes; Wars of the Roses; Cavaliers and Roundheads; Memorable Events of Modern History; How I Won my Spurs; Danes, Saxons and Normans; Noble Dames of Ancient Story; Anecdotes of Animals; Cressy and Poitiers; The Boy Crusaders; Runnymede and Lincoln Fair.*

The spirit in which he wrote his books for the young may be understood from these words, which occur in the preface to *The Crusades*: "I believe that the examples of the great men whose gallant deeds are depicted in the following pages, are calculated to exercise a wholesome influence on the minds of youthful readers;" and the estimation in which they have been held by those who are interested in good literature is indicated by what the *London Observer* said of his *Boyhood of Great Men*: That it "may claim more than merely the merit of good intentions—it may claim the praise of excellent execution;" and what the *London Standard* said of *The Footprints of Famous Men*: That it is "a very useful and agreeable volume. Useful, as biography is always an important ally to history, and because it gives another blow to the waning idea that any eminence has ever been attained without severe labor."

#### ST. BERNARD AND THE SECOND CRUSADE.

In the year 1137, when England was entering on the dynastic war between Stephen and the Empress Maud, which terminated in the accession of the Plantagenets to the throne, Louis VI., after having governed France for thirty years, with credit to himself and advantage to his kingdom, departed this life at Paris. When pros-

trated on his uneasy couch, the dying king gave his heir that kind of advice which comes so solemnly from the lips of a man whose soul is going to judgment. "Remember," says he, "that royalty is a public trust, for the exercise of which a rigorous account will be exacted by Him who has the sole disposal of crowns." Louis the Young, to whom this admonition was addressed, ascended the French throne when scarcely more than eighteen, and espoused Eleanor, daughter of the Duke of Aquitaine. The king, who had been educated with great care, gave promise of rivalling the policy and prowess of his father; and the young queen, besides being endowed by fortune with a magnificent duchy, had been gifted by nature with rare beauty and intellect. Everything prognosticated a prosperous future.

Scarcely, however, had Louis taken the reins of government, than the prospect was clouded by the insubordination of the Court of Champagne and the pretensions of the Pope. Louis, not daunted by the league which they formed, mounted his war-horse, and set out to maintain his authority. But the expedition terminated in a tragical event, which seemed to change the king's nature. While besieging Vitry, he cruelly set fire to a church in which the inhabitants had taken refuge; and having burned the edifice, with thirteen hundred human beings within its walls, he experienced such remorse that for some time afterward he had hardly courage to look upon the face of day. The tragical scene was ever present to the young king's memory; and while still brooding painfully over the crime, news of the fall of Edessa reached France. The idea of pacifying his conscience by a new crusade immediately occurred; and an assembly of barons and bishops was summoned to consider the project. This assembly submitted the propriety of such an enterprise to the Pope, and who after expressing approval, confided to St. Bernard the preaching of a new crusade.

Bernard—who was then Abbot of Clairvaux, and at the height of his fame—entered upon his mission with zeal. Having, in the spring of 1146, convoked an assembly at Vezelay, he presented himself in the garb of an ancho-

rite, and, on a hill outside the town, addressed an immense concourse, among whom figured the King and Queen of France, surrounded by barons and prelates. Never was an orator more successful. Indeed, Bernard produced an impression hardly less marvellous than Peter the Hermit had done half a century earlier; and, as he concluded, his audience raised the old cry of "God wills it!"

While the hillside was ringing with enthusiastic shouts, Louis, throwing himself on his knees, received the cross; and Eleanor immediately followed her husband's example. Shouts of "The Cross! The Cross!" then rose on all hands; and peers and peasants, bishops and burghers, rushing forward, cast themselves at Bernard's feet. Such was the demand, that the crosses provided for the occasion were quite insufficient. But Bernard, tearing up his vestments, got over the difficulty; and the sacred emblem soon appeared on every shoulder.

Elate with the success of his oratory, Bernard travelled through France, preaching the crusade; and having in every city and province roused the enthusiasm of the populace, he repaired to Germany. At that time the crown of the Empire of the West rested on the brow of Conrad III.—but not quite so easily as he could have wished. In fact, the German Kaiser had a formidable rival in the Duke of Bavaria, and felt the reverse of secure. When, therefore, Bernard reached Spire, and asked the Emperor to arm for the defence of the Holy Sepulchre, Conrad, who was holding a Diet, evinced no ardor for the enterprise. "Consider," he said, "the troubles in which the empire would be involved." "The Holy See," said Bernard, "has placed you on the imperial throne, and knows how to support you there. If you defend God's heritage, the Church will take care of yours."

But still Conrad hesitated; and the preacher's eloquence was exerted in vain. At length, one day when Bernard was saying Mass before the emperor and the princes and the lords assembled at Spire, he paused in the midst of the service to expatiate on the guilt of those who refused to fight against Christ's enemies; and produced such an effect while picturing the Day of Judg-

ment, that Conrad's hesitation vanished. "I know what I owe to Christ," he said, approaching, with tears in his eyes to receive the cross; "and I swear to go where his service calls me."—"This is a miracle!" exclaimed the peers and princes present, as they followed their sovereign's example, and vowed to attend his steps.

Having gained over Conrad, the eloquent Saint pursued his triumphs, and soon fired Germany with zeal. When he returned to France, and reported his success, preparations began in both countries. Enthusiasm was general; men of all ranks assumed the cross; and even women vowed to arm themselves with sword and lance, and took an oath to fight for the Holy Sepulchre.

It was arranged that Louis and Conrad should depart in the spring of 1147, and that the French and German armies should unite at Constantinople. When the time approached, all rushed eastward, with the cry of "God wills it!" and every road was covered with pilgrims on their way to the camp. Bernard must almost have felt some dismay at the effect of his eloquence. "Villages and castles, are deserted," he wrote to the Pope, "and there are none left but widows and orphans, whose parents are still living."

Early in the spring of 1147, Europe was in commotion. Everywhere in Germany and France men were seen with the cross on their shoulders. Shepherds flung down their crooks, husbandmen abandoned their teams, traders quitted their booths, barons left their castles, and bishops deserted their bishoprics, to arm for the defence of the Holy Sepulchre. From England, exhausted by dynastic war, and Italy, agitated by ecclesiastical strife, bands of warriors issued to swell the armies of Conrad and Louis. Many ladies armed themselves for the crusade, and prepared to signalize their prowess under the leadership of a female warrior whose dress excited much admiration, and whose gilded boots procured for her the name of "Golden-legs."

At Ratisbon, about Easter, the Emperor of Germany assembled his warriors. Accompanied by a host of nobles—among whom were his brother Otho, Bishop of Frisigen; his nephew, Frederick Barbarossa, Duke of Suabia; the Marquis of Montferrat, and the Duke of

Bohemia—Conrad commenced his march eastward, at the head of a hundred thousand men, and sent messengers to announce to the Emperor of the East the intention of the crusaders to cross the Greek territories.

At this period, Emanuel Comnenus reigned at Constantinople. On receiving Conrad's message he returned an answer highly complimentary. But while professing great friendship for the new crusaders, he made all their movements known to the Saracens, and so managed matters that their march was frequently interrupted. The elements appeared not less hostile to Conrad's army than the Greeks. While the Germans encamped to keep the Feast of the Assumption in a valley on the river Melas, a storm suddenly arose, and swelled so violently that horses, baggage, and tents were carried away. The crusaders, amazed and terrified, gathered themselves up; and deploring their mishaps, pursued their way to Constantinople.—*The Crusades and the Crusaders.*





EDGEWORTH, MARIA, a British novelist, born at Black Bourton, Oxfordshire, January 1, 1767; died at Edgeworthstown, Longford, Ireland, May 22, 1849. She was the daughter of Richard Lovell Edgeworth and his first wife. She was educated by her father, who, when she was fifteen years of age, removed to Ireland with his family. In 1798 *Practical Education*, the joint work of father and daughter, was published. Two years later appeared *Castle Rackrent*, the sole work of the daughter, which at once established her reputation as a novelist. This was followed by another novel, *Belinda*, and by an *Essay on Irish Bulls*; the latter, however, was written in partnership with her father. In 1804 appeared *Popular Tales*; in 1809-12 *Tales of Fashionable Life*, including *Ennui*, *The Dun*, *Manœuvring*, *Almeira*, *Vivian*, *The Absentee*, *Madame de Fleury*, and *Emile de Coulanges*. These works contain several fine character studies. They were followed by *Patronage* (1814), and *Harrington*, *Ormond*, and *Comic Dramas* (1817). Mr. Edgeworth died in this year, and his daughter devoted herself to the completion of his *Memoirs*, which had been commenced by him. They were published in 1820. In 1822 appeared *Rosamond*, a *Sequel to Early Lessons*, to which Mr. Edgeworth had contributed; in 1825 *Harry and Lucy*, and in 1834 *Helen*, one of her best novels. Miss Edge-

worth aimed to paint national manners, and to enforce morality. Her works are delineations of character, and are characterized by good sense and humor. She is eminently successful in depicting the Irish character. Her vivacious dialogue, varied incidents, and clear and flowing style render her novels, if not intensely interesting, extremely pleasant reading. "As a painter of national life and manners, and an illustrator of the homelier graces of human character, Miss Edgeworth is surpassed by Sir Walter Scott alone; while as a direct moral teacher she has no peer among novelists."

#### THADY INTRODUCES THE RACKRENT FAMILY.

My real name is Thady Quirk, though in the family I have always been known by no other than "*honest Thady*;" afterward, in the time of Sir Murtagh, deceased, I remember to hear them calling me "*old Thady*," and now I'm come to "*poor Thady*;" for I wear a long great-coat winter and summer, which is very handy, as I never put my arms into the sleeves; they are as good as new, though come Holantide next I've had it these seven years; it holds on by a single button round my neck, cloak-fashion. To look at me you would hardly think "poor Thady" was the father of Attorney Quirk; he is a high gentleman, and never minds what poor Thady says, and having better than fifteen hundred a year, landed estate, looks down upon honest Thady; but I wash my hands of his doings, and as I have lived, so will I die—true and loyal to the family. The family of the Rackrents is, I am proud to say, one of the most ancient in the kingdom. Everybody knows this is not the old family name, which was O'Shaughlin, related to the kings of Ireland—but that was before my time. My grandfather was driver of the great Sir Patrick O'Shaughlin, and I heard him when I was a boy, telling how the Castle Rackrent estate came to Sir

Patrick ; Sir Tallyhoo Rackrent was cousin-german to him, and had a fine estate of his own, only never a gate upon it, it being his maxim that a car was the best gate. Poor gentleman ! he lost a fine hunter and his life at last by it, all in one day's hunt. But I ought to bless that day, for the estate came straight into *the* family, upon one condition that Sir Patrick O'Shaughlin at the time took sadly to heart, they say, but thought better of it afterward, seeing how large a stake depended upon it—that he should, by act of Parliament, take and bear the surname and arms of Rackrent.

Now it was that the world was to see what was *in* Sir Patrick. On coming into the estate he gave the finest entertainment ever was heard of in the country ; not a man could stand after supper but Sir Patrick himself, who could sit out the best man in Ireland, let alone the three kingdoms itself. He had his house, from one year's end to another, as full of company as ever it could hold, and fuller ; for rather than be left out of the parties at Castle Rackrent, many gentlemen, and those men of the first consequence and landed estates in the country—such as the O'Neils of Ballynagrotty, and the Moneygawls of Mount Juliet's Town, and O'Shannons of New Town Tullyhog—made it their choice, often and often, when there was no moon to be had for love or money, in long winter nights, to sleep in the chicken house, which Sir Patrick had fitted up for the purpose of accommodating his friends and the public in general, who honored him unexpectedly at Castle Rackrent ; and this went on I can't tell you how long—the whole country rang with his praises—Long life to him ! I'm sure I love to look upon his picture, now opposite to me ; though I never saw him, he must have been a portly gentleman—his neck something short, and remarkable for the largest pimple on his nose, which, by his particular desire, is still extant in his picture, said to be a striking likeness, though taken when young. He is said also to be the inventor of raspberry whiskey, which is very likely.

. . . A few days before his death he was very merry ; it being his honor's birthday, he called my grandfather in. God bless him ! to drink the company's health, and filled a bumper himself, but could not carry it to his

head, on account of the great shake in his hand ; on this he cast his joke, saying, "What would my poor father say to me if he was to pop out of the grave and see me now ? I remember when I was a little boy, the first bumper of claret he gave me after dinner, how he praised me for carrying it so steady to my mouth. Here's my thanks to him—a bumper toast." Then he fell to singing the favorite song he learned from his father—for the last time, poor gentleman ; he sung it that night as loud and as hearty as ever, with a chorus:

He that goes to bed, and goes to bed sober,  
Falls as the leaves do, falls as the leaves do, and dies in October ;  
But he that goes to bed, and goes to bed mellow,  
Lives as he ought to do, lives as he ought to do, and dies an honest fellow.

Sir Patrick died that night : just as the company rose to drink his health with three cheers, he fell down in a sort of fit, and was carried off : they sat it out, and were surprised, on inquiry in the morning, to find that it was all over with poor Sir Patrick. Never did any gentleman live and die more beloved in the country by rich and poor. His funeral was such a one as was never known before or since in the history of the county ! All the gentlemen in the three counties were at it ; far and near how they flocked ! my great-grandfather said, that to see all the women in their red cloaks, you would have taken them for the army drawn out. Then such a fine whillaluh ! you might have heard it to the farthest end of the county, and happy the man who could get but a sight of the hearse ! But who'd have thought it ? just as all was going on right—through his own town they were passing—when the body was seized for debt. A rescue was apprehended from the mob, but the heir, who attended the funeral, was against that, for fear of consequences, seeing that those villains who came to serve acted under the disguise of the law ; so, to be sure, the law must take its course, and little gain had the creditors for their pains. First and foremost, they had the curses of the country ; and Sir Murtagh Rackrent, the new heir, in the next place, on account of this affront to the body, refused to pay a shilling of the debts, in

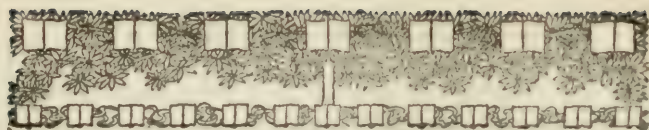
which he was countenanced by all the best gentlemen of property, and others of his acquaintance. . . .

Sir Murtagh—I forgot entirely to mention that—had no childer, so the Rackrent estate went to his younger brother, a young dashing officer, who came among us before I knew for the life of me whereabouts I was, in a gig or some of them things, with another spark along with him, and led-horses, and servants, and dogs, and scarce a place to put any Christian of them into; for my late lady had sent all the feather-beds off before her, and blankets and household linen, down to the very knife-cloths, on the cars to Dublin, which were all her own, lawfully paid for out of her own money. So the house was quite bare, and my young master, the moment ever he set foot in it out of his gig, thought all those things must come of themselves, I believe, for he never looked after anything at all, but harum-scarum called for everything, as if we were conjurors, or he in a public house. For my part, I could not bestir myself anyhow; I had been so much used to my late master and mistress, all was upside down with me, and the new servants in the servants' hall were quite out of my way; I had nobody to talk to, and if it had not been for my pipe and tobacco should, I verily believe, have broke my heart for poor Sir Murtagh. But one morning as my new master caught a glimpse of me, as I was looking at his horse's heels in hopes of a word from him. "And is that old Thady?" says he, as he got into his gig. I loved him from that day to this, his voice was so like the family; and he threw me a guinea out of his waistcoat pocket, as he drew up the reins with his other hand, his horse rearing too; I thought I never set my eyes on a finer figure of a man, quite another sort from Sir Murtagh, though withal, *to me*, a family likeness. A fine life should we have led had he staid among us, God bless him! He valued a guinea as little as any man; money to him was no more than dirt, and his gentleman, and groom, and all belonging to him, the same; but the sporting season over, he grew tired of the place, and having got down a great architect for the house, and an improver for the grounds, and seen ~~their plans~~ and elevations, he fixed a day for settling

with the tenants, but went off in a whirlwind to town, just as some of them came into the yard in the morning.—*Castle Rackrent*.

EDGEWORTH, RICHARD LOVELL, the father of Maria, born at Bath, England, in 1744; died in 1817. He came of an Irish family, and was educated at Trinity College, Dublin, and at Oxford. He had great mechanical ingenuity. In 1771 he took part in the superintendence of works undertaken to alter the course of the Rhone, and resided in Lyons for two years. In 1782 he removed to Ireland. He entered the Irish Parliament in 1798, and was one of the opponents of the union of England and Ireland. Besides parliamentary reports he wrote, either alone, or in conjunction with his daughter, *Practical Education* (1798); *Early Lessons*, *Essay on Irish Bulls* (1802); *Professional Education* (1808); *Essay on the Construction of Roads and Carriages* (1813), and numerous essays on scientific subjects. His *Memoirs*, begun by him, were completed after his death by his daughter.





EDGREN - LEFFLER, ANNE CHARLOTTE, Swedish novelist, dramatist, and social reformer, was born at Stockholm, October 16, 1849; died at Naples, Italy, October 24, 1892. She was the daughter of School Superintendent Leffler of Stockholm, where she received a thoroughly good education, being, as her biographer says, far better educated than the majority of women, as she grew up in the companionship of two brothers who were afterward professors. Her first work, a little play in two acts, entitled *The Actress*, was published when she was nineteen years old, under the pseudonym of "Carlot." Other of her early writings were issued anonymously; and still others under the pen name of "Abrun Leifson." In 1872 she married a brother of Professor Edgren of the University of Lund. Her husband was in the service of the government; their married life was an unhappy one, and was ended by a divorce; and Madame Edgren became a lecturer and an acknowledged leader of the Swedish woman's rights movement. During her travels she became acquainted with the Duke of Cajanello, an Italian mathematician, professor at the Lyceum at Naples. She fell desperately in love with him; and in May, 1890, a little more than two years before her death, she became the Duchess of Cajanello. In her dramas and novels

she advocated the cause of the emancipation of woman. Of the former, the principal are *Skadespelerskan* (1873); *Under Toffeln* (1876); *Elfván* (1880); *Sanna Gvinnor* (1883); *En Raddande Engel* (1883); *Hurman gör Godt* (1884). A collection of her stories was published at Stockholm in 1882 in four volumes, under the title *Ur Lifvet*; this has passed through many editions. A recent critic says that *Elfván* (*The Elf*) is her best play; and that *Aurora Bunge* and *Love and Womanhood* are by far the best of her stories, her longest completed novel being *A Tale of Summer*.

Laura Marholm Hansson, in her psychological sketches in *Modern Women*, thus expresses her opinion of Madame Edgren-Leffler: "The age in which we live has produced a class of women who, since they represent the strongest majority, must be reckoned as the type. It is natural that they should have neither the influence nor the fascination of the older generation, and they are not as happy. They are neither happy themselves, nor do they make others happy; the reason is that they are less womanly than the others were. From their midst the modern authoresses have gone forth, women who in days to come will be named in connection with the progress of culture; and I think that Anne Charlotte Edgren-Leffler, Duchess of Cajanello, will long be remembered as the most characteristic representative of the type.

"There is nothing that woman resents more keenly than when a man plays with her affections, and neglects her afterward. The more inexperienced the woman the more unmanly this behavior

seems. If she is a true woman her disappointment will be all the greater; she will feel it not only with regard to this single individual, but it will cast a shadow over all men.

"Fru Edgren-Leffler belonged to that class of women whose senses slumber long because their vital strength gives them the expectation of long youth. But when the day comes that they are awakened the same vitality that kept them asleep overflows with an intensity that attracts like a beacon on a dark night. It is the woman who attracts the man, not the reverse. Fru Edgren-Leffler found in her fortieth year that which she had sought for in vain in her twentieth and thirtieth,—love! The unfruitful became fruitful; the emaciated became beautiful, the woman's rights woman sang a song to the mystery of love; and the last short years of happiness, too soon interrupted by death, were a contradiction to the long insipid period of literary production."

A recent writer in *Blackwood*, à propos of Laura Hansson's sketch of Madame Leffler, thus summarizes her life as seen from his stand-point: "In her early days Fru Leffler was the champion of the Swedish Woman's Rights movement, and interested herself in all the 'isms,' such as socialism, anarchism, theosophy, positivism, and atheism, but late in life she seems to have learned that the highest altruism, as well as the truest happiness, for women lies in performing the duties of wife and mother. Fru Hansson uses the story of her life to enforce her favorite theory—namely, that individualism in woman is a mistake, because she

cannot exist alone, being 'spiritually and mentally an empty vessel, which must be replenished by man.' I try to picture to myself what Mrs. Sarah Grand's feelings must have been if ever she read this sentence. One fears, too, lest the dissemination of such views should have a bad effect upon man, and tend to make the creature more insupportable than ever. Fru Hansson, however, is most emphatic on the point, and asserts that those ladies who seek to exert their influence by main force, and 'manifest a desire to dispense with man altogether,' are acting most imprudently. Far be it from me to express an opinion on this delicate point, though one cannot help thinking that Eve without Adam, or vice versa, might after a while find even Paradise a bore. Anyhow, Fru Leffler seems to have grown to this opinion, for, though as a disciple of Ibsen she had raged against the unhappiness of married life, she fell violently in love at the age of forty, and abandoned her active championship of the rights of femininism in order to enjoy 'liberty, love, and the South' in Italy. Unfortunately, like Sonia Kovalevsky, she died young, but her closing days were unclouded by grief."

#### SÓNYA KOVALÉVSKY.

It is but natural that my first meeting with Sónya, now that she is dead, should be vividly recalled to my mind, even to its slightest details. She arrived by the evening boat from Finland, and came to my brother Leffler's house as my guest; and I went there the next day. We had already heard so much of each other, that we were quite ready to be friends, and in haste to become personally acquainted. Perhaps she looked for

more than I did ; for she was much interested in that which was my particular aim, while I was thinking that a mathematical woman might be too much of an abstract thing for me. When I reached the house, she was standing by the window. The most noticeable features of her countenance were the eyes, which lent to her whole face that intellectual nobility with which all who saw her were impressed ;—eyes which were now green, now brown, always, as it were, changing, and never of any certain color ; great, luminous eyes, piercing to the innermost recess of your soul, but tender and loving, sympathetically responsive, and winning from you your most secret secrets by their magnetic charm.

With a quick movement she turned toward me, and stretching out her hands crossed the room to me ; yet with an appearance of bashfulness that gave to the first meeting somewhat the air of a formality. She had had the toothache ; and that was the subject of our first conversation : I said I would show her to a dentist's office. Truly a pleasing reason for taking a walk through a strange town ; but she was not the person to give much time or attention to so small a matter.

It happened at this time that I was trying to work out the plot of my drama *The Way to Do Good* ; but as yet I had not put it down in writing. But ere we had got to the office of the dentist—and here was Sónya's influence in the directing the thoughts of another—I had not only told her all the play, but had myself thought it out in a breadth and a minuteness of detail far beyond what I had ever intended or thought of before.

And this was the beginning of the power which, ever after this, she exercised upon my writings. Her insight, her sympathy with another's thoughts, were of so exceptional a character ; so enthusiastic, so fervent, was her praise when pleased ; so just was her criticism, that I, with my receptive nature, could never get on with my work while her approbation was wanting. Whatever I had at any time, if her criticism was unfavorable, I rewrote ; and nothing was finished till she was pleased. And thus began our collaboration in authorship.—*From Sónya Kovalévsky ; translated for the UNIVERSITY OF LITERATURE.*



EDWARDS, or EDWARDES, MRS. ANNIE, a British novelist, of whose personal history very little is known except what may be gathered from her works and the criticisms connected with them. "Her line," said the *Nation* in 1875, "is the continental English of damaged reputation—the adventurers, the gamblers, the escaped debtors, the desperate economists, the separated wives, the young ladies without mammas, who smoke cigarettes and 'compromise' themselves with moustachioed foreigners. All women at heart, says the familiar axiom, love a rake; whether Mrs. Edwards loves hers we cannot say, but she portrays them with a good deal of discretion." The *Athenæum* had already said, ten years earlier: "Mrs. Edwards is not true to herself nor to the talents intrusted to her; in writing such novels she is employing them to do mischief to the utmost of her power." Griswold says that Mudie, of circulating library fame, refused to circulate one of Mrs. Edwards's earlier novels; and expresses the supposition that the rejected book was the *Morals of May Fair*, her first work, issued in 1857. Of *Creds*, which appeared in 1859, the *Galaxy* said that the motive and action were unnatural and incredible. *The World's Verdict* (1861) was received as a good story, but rather carelessly arranged. Laura, the heroine, was pronounced by the *Spec-*

tator "a fine specimen of a bad woman—very different from Becky Sharp, but as clever a sketch as the latter is a finished picture." *Miss Forrester* (1865) "is unhealthy; it has not the excuse of being a study of morbid anatomy, for the characters are utterly unreal." *Archie Lovell*, appearing but a few months later, was hailed as a faithful, brilliant, varied picture of English men and women. Two years later appeared *Steven Lawrence, Yeoman*; and in 1869 was published *Susan Fielding*, in whose real heroine, Portia Ffrench, the *Round Table* saw the typical modern fashionable young lady of English and American society, set as a foil to the virtues of the immaculate Susan, and said: "No one has comprehended the real nature of the fashionable girl of the period more fully than Mrs. Edwards, and her embodiment of this conception in Portia is exceedingly creditable to her powers of mental and moral analysis and her capacity for accurate and forcible portrait painting." *Ought We to Visit Her* (1871), according to the *Atlantic Monthly*, "is one of the best novels which have appeared in a long time." "*Jet* scrambles gayly through the debatable land of foreign society, and carries a gleam of youth and innocence with her," was the remark of the *Nation* when *Jet—Her Face or Her Fortune* was issued in 1878. To many readers Mrs. Edwards is "the authoress of *Vivian the Beauty*." This work was issued in 1879. Vivian herself is an English actress who is tardily introduced into a simply told story of homely life in a German "Schloss." *A Girton Girl* (1885) ought to have been called, the *Nation* thinks, "A Would-be Gir-

ton Girl," or "Why Marjorie Bertrand did not go to Girton." "The girl never goes to Girton, neither is she the chief personage of the story; nevertheless she is a charming and original girl." Other works of Mrs. Edwards are *A Point of Honor* (1863); *The Ordeal for Wives* (1864); *Leah, a Woman of Fashion* (1875); *The Blue Stocking* (1877); *The Playwright's Daughter* (1886); *Pearl Powder* (1890); *The Adventuress* (1894).

#### LEARNING HIS FATE.

He had spoken no syllable of his passion to Dinah, was too self-distrustful to tell his secret by means so matter-of-fact as a sheet of paper and the post. And so, like many another timid suitor, Geoffrey Arbuthnot elected to play a losing game. With immense fidelity in his breast, but without a word of explanation, he set off by noon of that day to London—not ignorant that Gaston's eyes and those of Dinah Thurston had already met. A girl's vanity, if not her heart, might well have been wounded by such conduct. In after times Geoffrey Arbuthnot, musing over his lost happiness, would apply such medicine to his sore spirit as the limited pharmacopœia of disappointment can offer. If he had had a man's metal, if instead of flying like a schoolboy, he had said to her, on that evening when Gaston drove past them at the gate. "Take me or reject me, but choose!"—had he thus spoken, Geoffrey used to think, he might have won her.

To-night, on the Guernsey waste land, with heaven so broad above, with earth so friendly, the past seemed to return to him without effort of his own, and without sting. . . . Springing to his feet, Geoffrey resolved to brood over the irrevocable no longer. He emptied the ashes from his pipe, then replaced it, with Dinah's delicate morsel of handiwork, in his pocket. He took out his watch. It was more than time for him to be off; and after a farewell glance at the campanula-shrouded knolls, Geff started briskly in the direction of Tintajoux

Manoir. . . . He was dusty and wearied when he drew near the village. The rectory, the seven public-houses of Lesser Cheriton, looked more blankly uninhabited than usual. Some barn-door fowls, a few shining-necked pigeons, strutted up and down the High Street, its only occupants. When he reached the cottage no one answered his ring. The aunt was evidently absent. Dinah, thought Geoffrey, would be busy among her flowers, or might have taken her sewing to the orchard that lay at the bottom of the garden. He had been told, on some former visit, to go round, if the bell was unanswered, to a side entrance, lift the kitchen latch, and if the door was unbolted, enter. He did so now; passed through the kitchen, burnished and neat as though it came out of a Dutch picture—through the tiny, cool-smelling dairy, and out into the large shadows of the garden beyond.

Silence met him everywhere. The roses, only budding a fortnight ago, had now yearned into June's deep crimson. The fruit-tree leaves had grown long and grayish, forming an impenetrable screen which shut out familiar perspectives, and gave Geoffrey a sense of strangeness that he liked not. Under the south wall, where the apricots already looked like yellowing, was a turf path leading you fieldward, through the entire length of the garden. Along this path with unintentionally muffled footsteps, Geoffrey Arbuthnot trod. When he reached the hedge that formed the final boundary between garden and orchard a man's voice fell on his ear. He stopped, transfixed, as one might do to whom the surgeon's verdict of "No Hope" has been delivered with cruel expectedness. The voice was his cousin Gaston's. . . . Youth, the possibility of every youthful joy, died out in that moment's anguish, from Geff Arbuthnot's heart. But the stuff the man was made of showed itself. More potent than all juice of grape is pain for evoking the best and the worst from human souls. Desolate, bemocked of fate, he turned away, the door of his earthly Paradise shutting on him, walked back to the scholar's attic in John's, whose full loneliness he had never realized till now, and during two hours' space gave way to such abandonment as even the brav-

est men know under the wrench of sudden and total loss. —During two hours' space! Then the lad gathered up his strength and faced the position. As regarded himself, the path lay plain. He must work up to the collar, hot and hard, leaving himself no time to feel the parts that were galled and wrung. But the others? At the point which all had reached, what was his, Geoffrey Arbutnot's, duty in respect to them? It was his duty, he thought—after a somewhat blind and confused fashion, doubtless—to stand like a brother to this woman who did not love him. Stifling every baser feeling toward Gaston, it was his duty to further, if he could, the happiness of them both. The sun should not go down on his despair. He would see his rival, would visit Dinah Thurston's lover to-night.—*A Girton Girl.*





EDWARDS, AMELIA BLANDFORD, an English Egyptologist and miscellaneous writer, born in London in 1831; died at Weston Super Mare, Somerset, April 15, 1892. She was educated at home. Her first novel was *My Brother's Wife* (1855). It was followed by *The Ladder of Life* (1857); *Hand and Glove* (1859); *Barbara's History* (1864); *Half a Million of Money*, *Miss Carew*, *Short Stories and Ballads* (1865); *Debenham's Vow* (1869); *In the Days of my Youth*, *Monsieur Maurice* (1873), and *Lord Brackenbury* (1880). After 1880 she devoted herself to archæological studies. In 1883 she was made honorary secretary of the Egyptian Exploration Fund. She received the title of doctor of philosophy from Columbia College, New York, and lectured on the antiquities of Egypt, etc., in 1889 and succeeding years in the United States. Miss Edwards has also written *A Summary of English History* (1856); *The History of France* (1858); *The Story of Cervantes* (1863); *Untrodden Peaks and Unfrequented Valleys* (1873); *A Thousand Miles up the Nile* (1877), and *Pharaohs, Fellahs, and Explorers* (1891). She was one of the leading Egyptologists of England, a member of the Biblical Archæological Society and of the Society for the Promotion of Hellenic Studies, and was a contributor to English and foreign journals and to the *Encyclopædia Britannica*.

## IN ROME.

We lived on the Pincian Hill, close by the gardens of the French Academy. Far and wide beneath our windows lay the spires and housetops of the Eternal city, with the Doria pines standing out against the western horizon. At the back we had a *loggia* overlooking the garden studios of the French school, with the plantations of the Borghese Villa and the snow-streaked Apennines beyond. Ah, what glorious sights and sounds we had from those upper windows on the Pincian Hill! What pomp and pageantry of cloud! What mists of golden dawn! What flashes of crimson sunset upon distant peaks! How often we heard the chimes at midnight, rung out from three hundred churches, and were awakened in the early morning by military music, and the tramp of French troops marching to parade! After breakfast, we used to go down into the city to see some public or private collection; or, map in hand, trace the sight of a temple or a forum. Sometimes we made pious pilgrimages to places famous in art or history, such as the house of Rienzi, the tomb of Raffaele, or the graves of our poets in the Protestant Burial-ground. Sometimes, when the morning was wet or dull, we passed a few pleasant hours in the studios of the Via Margutta, where the artists "most do congregate," or loitered our time away among the curiosity shops of the Via Condotti. Later in the day our horses were brought round, and we rode or drove beyond the walls, toward Antemnæ or Veii; or along the meadows behind the Vatican; or out by the fountain of Egeria, in sight of those ruined aqueducts which thread the brown wastes of the Campagna, like a funeral procession turned to stone. Then, when evening came, we piled the logs upon the hearth and read aloud by turns; or finished the morning's sketches. Now and then, if it were moonlight, we went out again; and sometimes, though seldom, dropped in for an hour at the Opera, or the Theatre Metastasio. . . . Thus the winter months glided away, and the springtime came, and Lent was kept and ended. Thus Rome made holiday at Easter; and the violets

grew thicker than ever on the grave of Keats ; and the primroses lay in clusters of pale gold about the cypress glades of Monte Mario. Thus, too, we extended our rambles for many a mile beyond the city walls, trampling the wild flowers of the Campagna ; tracking the antique boundaries of Latium and Etruria ; mapping out the battle-fields of the *Æneid* ; and visiting the sites of cities whose history has been for long centuries confounded with tradition, and whose temples were dedicated to a religion of which the poetry and the ruins alone survive. It was indeed a happy, happy time ; and the days went by as if they had been set to music. . . .

One day, as the Spring was rapidly merging into Summer, we drove out from Rome to Albano. It was quite early when we started. The grassy mounds of the Campo Vaccino were crowded with bullock-tracks as we went down the Sacred Road ; and the brown walls of the Colosseum were touched with golden sunshine. The same shadows that had fallen daily for centuries in the same places, darkened the windings of the lower passages. The blue day shone through the uppermost arches, and the shrubs that grew upon them waved to and fro in the morning breeze. A monk was preaching in the midst of the arena ; and a French military band was practising upon the open ground behind the building.

"Oh, for a living Cæsar to expel these Gauls !" muttered Hugh, aiming the end of his cigar at the spurred heels of a dandy little *sous lieutenant* who was sauntering "delicately," like King Agag, on the sunny side of the road.

Passing out by the San Giovanni gate we entered upon those broad wastes that lie to the southeast of the city. Going forward thence, with the aqueducts to our left, and the old Appian Way, lined with crumbling sepulchres, reaching for miles in one unswerving line to our far right, we soon left Rome behind. Faint patches of vegetation gleamed here and there, like streaks of light ; and nameless ruins lay scattered broadcast over the bleak shores of this "most desolate region." Sometimes we came upon a primitive bullock-wagon, or a peasant driving an ass laden with green boughs ; but

these signs of life were rare. Presently we passed the remains of a square temple, with Corinthian pilasters—then a drove of shaggy ponies—then a little truck with a tiny pent-house reared on one side of the seat, to keep the driver from the sun—then a flock of rusty sheep—a stagnant pool—a clump of stunted trees—a conical thatched hut—a round sepulchre, half buried in the soil of ages—a fragment of broken arch; and so on, for miles and miles, across the barren plain. By and by we saw a drove of buffaloes scouring along toward the aqueduct, followed by a mounted herdsman, buskined and brown, with his lance in his hand, his blue cloak floating behind him, and his sombrero down upon his brow—the very picture of a Mexican hunter. Now the Campagna was left behind, and Albano stood straight before us, on the summit of a steep and weary hill. Low lines of whitewashed wall bordered the road on either side, inclosing fields of *fascine*, orchards, olive-grounds, and gloomy plantations of cypresses and pines. Next came a range of sand-banks with cavernous hollows and deep undershadows; next, an old *cinque-cento* gateway, crumbling away by the roadside; then a little wooden cross on an overhanging crag; then the sepulchre of Pompey; and then the gates of Albano, through which we rattled into the town, and up to the entrance of the Hôtel de Russie. Here we tasted the wine that Horace praised, and lunched in a room that overlooked a brown sea of Campagna, with the hazy Mediterranean on the farthest horizon, and tower of Corioli standing against the clear sky to our left.—*Barbara's History.*





EDWARDS, JONATHAN, a distinguished American divine and metaphysician, born at East Windsor, Conn., October 5, 1703; died at Princeton, N. J., March 22, 1758. He entered Yale College at thirteen, and was licensed to preach at nineteen; but before accepting any regular pastoral charge, he resolved to devote two more years to study. From 1724 to 1726 he was tutor at Yale. Early in 1727 he was ordained as colleague to his maternal grandfather, Mr. Stoddard, the pastor at Northampton, Mass., becoming sole minister, two years later, upon the death of Mr. Stoddard. His ministry at Northampton lasted twenty-four years. Disputes upon ecclesiastical points arose between him and his congregation, and he was forced to resign. He then became a missionary among the remnant of the Housatonic Indians at Stockbridge, Mass., where he wrote the *Inquiry into the Freedom of the Will*; *God's Last End in the Creation*, the treatises on *The Affections*, on *Original Sin*, and on *The Nature of True Virtue*, and a projected voluminous *History of Redemption*, which had been begun several years before. In 1757 his son-in-law, Rev. Aaron Burr, President of Princeton College, died, and Edwards was chosen as his successor. He was installed in this office in February, 1758, but died a month after, from an attack of small-pox. Besides the works already mentioned and a

*Life of David Brainard*, his son-in-law, numerous *Sermons* of Edwards' were published during his lifetime and after his death. Several editions of his *Works* have been published; the most complete of which, with a *Memoir*, is by his great-grandson, Sereno Edwards Dwight (10 vols., 1830; afterward in a more compact form in 4 large volumes).

EDWARDS, JONATHAN, JR., son of the preceding, was born at Northampton, Mass., May 26, 1745; died at Schenectady, N. Y., August 1, 1801. He was educated at Princeton, where he became tutor after his graduation. In 1769 he was ordained pastor of the church at White Haven, Conn., continuing as such until 1795, when he resigned in consequence of theological differences between him and his congregation. In 1799 he was elected President of Union College, Schenectady, N. Y., but died two years after his inauguration. His *Complete Works*, edited, with a *Memoir*, by his grandson, Rev. Tryon Edwards, were published in 2 vols. in 1842.

EDWARDS, TRYON, born at Hartford, Conn., in 1809; died January 4, 1894. He was graduated at Yale, studied theology and afterward law, and in 1834 became pastor of a Congregational church at Rochester, N. Y., and in 1845 at New London, Conn. He was a frequent contributor to religious periodicals, and wrote or compiled several books, among which are *Self-Cultivation* (1843); *Select Poetry for Children and Youth* (1851); *The World's Laconics* (1852), and *Sketches for the Fireside* (1867).

## THE WILL DETERMINED BY THE STRONGEST MOTIVE.

By determining the Will—if the phrase be used with any meaning—must be intended, causing that the act of the Will or choice should be thus, and not otherwise; and the Will is said to be determined when in consequence of some action or influence, its choice is directed to, and fixed upon a particular object. As when we speak of the determination of motion, we mean causing the motion of the body to be such a way, or in such a direction, rather than another. To talk of the determination of the Will, supposes an effect, which must have a cause. If the Will be determined, there is a determiner. This must be supposed to be intended even by them that say the Will determines itself. If it be so, the Will is both determiner and determined; it is a cause that acts and produces effects upon itself, and is the object of its own influence and action.

With respect to that grand inquiry, What determines the Will? it is sufficient to my present purpose to say, it is a motive, which, as it stands in the view of the mind, is the strongest, that determines the Will. By *motive* I mean the whole of that which moves, excites, or invites the mind to volition, whether that be one thing singly, or many things conjunctly. Many particular things may concur and unite their strength to induce the mind, and, when it is so, all together are as it were one complex motive. And when I speak of the *strongest motive*, I have respect to the strength of the whole that operates to induce to a particular act of volition, whether that be the strength of one thing alone, or of many together. Whatever is a motive, in this sense, must be something that is extant in the view or apprehension of the understanding, or perceiving faculty. Nothing can induce or invite the mind to will or to act anything, any further than it is perceived, or is in some way or other in the mind's view; for what is wholly unperceived, and perfectly out of the mind's view, cannot affect the mind at all. It is most evident that nothing is in the mind, or reaches it, or takes any hold of it, any other wise than as it is perceived or thought of.

## JONATHAN EDWARDS

And I think it must be allowed by all that every thing that is properly called a motive, excitement, or inducement to a perceiving, willing agent, has some sort and degree of *tendency* or *advantage* to move or excite the Will, previous to the effect, or to the act of the Will excited. This previous tendency of the motive is what I call the *strength of the motive*. That motive which has a less degree of previous advantage, or tendency to move the Will, or that appears less inviting, as it stands in view of the mind, is what I call a *weaker motive*. On the contrary, that which appears most inviting, and has, by what appears concerning it to the understanding or apprehension, the greatest degree of previous tendency to excite and induce the choice, is what I call the *strongest motive*.

Things that exist in the view of the mind have their strength, tendency, or advantage to move or excite its Will, from many things appertaining to the nature and circumstances of the thing viewed, the nature and circumstances of the mind that views, and the degree and manner of its views, of which it would perhaps be hard to make a perfect enumeration. But so much I think may be determined in general, without room for controversy, that whatever is perceived or apprehended by an intelligent and voluntary agent, which has the nature and influence of a motive to volition or choice, is considered or viewed as good; nor has it any tendency to invite or engage the election of the soul in any further degree than it appears such. For to say otherwise, would be to say that things that appear have a tendency by the appearance they make, to engage the mind to elect them, some other way than by their appearing eligible to it; which is absurd. And therefore it must be true, in some sense, that the Will is always as the greatest apparent good is.

I use the term *good* as of the same import as *agreeable*. To appear good to the mind, as I use the phrase, is the same as to *appear agreeable*, or *seem pleasing* to the mind. Certainly nothing appears inviting and eligible to the mind, or tending to engage its inclination and choice, considered as evil or disagreeable; nor, indeed, as indifferent, and neither agreeable nor disagreeable.

But if it tends to draw the inclination, and move the Will, it must be under the notion of that which suits the mind. And, therefore, that must have the greatest tendency to attract and engage it, which, as it stands in the mind's view, suits it best, and pleases it most ; and in that sense it is the greatest apparent good. The word *good*, in this sense, includes in its signification the removal or avoiding of evil, or of that which is disagreeable and uneasy. It is agreeable and pleasing to avoid what is disagreeable and unpleasing, and to have uneasiness removed.

When I say, the Will is as the greatest apparent good is, or that volition has always for its object the thing which appears most agreeable, it must be carefully observed that I speak of the *direct* and *immediate* object of the act of volition ; and not of some object that the act of the Will has not an immediate but only an indirect and remote respect to. Many acts of volition have some remote relation to an object that is different from the thing most immediately willed and chosen. Thus, when a drunkard has his liquor before him, and he has to choose whether to drink or no, the proper and immediate objects about which his present volition is conversant, and between which his choice now decides, are his own acts, in drinking the liquor or letting it alone ; and this will certainly be done according to what, in the present view of his mind, taken in the whole of it, is the most agreeable to him. If he chooses or wills to drink it, and not to let it alone, then his action, as it stands in the view of his mind, with all that belongs to its appearance there, is more agreeable and pleasing than letting it alone.

But the objects to which this act of volition may relate more remotely, and between which his choice may determine more indirectly, are the present pleasure the man expects by drinking, and the future misery which he judges will be the consequence of it. He may judge that this future misery when it comes, will be more disagreeable and unpleasant than refraining from drinking now would be. But these two things are not the proper objects that the act of volition spoken of is nextly conversant about. For the act of Will spoken of is con-

cerning present drinking or forbearing to drink. If he wills to drink, drinking is the proper object of the act of his Will ; and drinking, on some account or other, now appears most agreeable to him, and suits him best. If he chooses to refrain, then refraining is the immediate object of his will, and is most pleasing to him. If in the choice he makes in the case, he prefers a present pleasure to a future advantage, which he judges will be greater when it comes, then a lesser present pleasure appears more agreeable to him than a greater advantage at a distance. If, on the contrary a future advantage is preferred, then that appears most agreeable and suits him best. And so still the present volition is as the greatest apparent good at present is.—*The Freedom of the Will, Part I., Section 2.*

#### THE IMMINENT PERIL OF SINNERS.

The wrath of God is like great waters that are dammed for the present ; they increase more and more, and rise higher and higher, till an outlet is given ; and the longer the stream is stopped, the more rapid and mighty is its course when once it is let loose. It is true that judgment against your evil works has not been executed hitherto ; the floods of God's vengeance have been withheld ; but your guilt in the mean time is constantly increasing, and you are every day treasuring up more wrath ; the waters are constantly rising, and waxing more and more mighty ; and there is nothing but the mere pleasure of God that holds the waters back, that are unwilling to be stopped, and press hard to go forward. If God should only withdraw his hand from the floodgate, it would immediately fly open, and the fiery floods of the fierceness and wrath of God would rush forth with inconceivable fury, and would come upon you with omnipotent power ; and if your strength were ten thousand times greater than it is, yea, ten thousand times greater than the strength of the stoutest, sturdiest devil in hell, it would be nothing to withstand or endure it.

The bow of God's wrath is bent, and the arrow made ready on the string, and Justice bends the arrow at your heart, and strains the bow ; and it is nothing but the

mere pleasure of God—and that of an angry God, without any promise or obligation at all—that keeps the arrow one moment from being made drunk with your blood. Thus all you that never passed under a great change of heart, by the mighty power of the Spirit of God upon your souls ; all of you that were never born again, and made new creatures, and raised from being dead in sin, to a state of new and before altogether unexperienced light and life, are in the hands of an angry God. However you may have reformed your life in many things, and may have had religious affections, and may keep up a form of religion, in your families and closets, and in the house of God, it is nothing but his mere pleasure that keeps you from being this moment swallowed up in everlasting destruction.

The God that holds you over the pit of hell—much as one holds a spider or some loathsome insect over the fire—abhors you, and is dreadfully provoked. His wrath toward you burns like fire ; He looks upon you as being worthy of nothing else but to be cast into the fire. He is of purer eyes than to bear to have you in his sight ; you are ten thousand times more abominable in his eyes than the most hateful venomous serpent is in ours. You have offended him infinitely more than ever a stubborn rebel did his prince ; and yet it is nothing but his hand that holds you from falling into the fire every moment. It is to be ascribed to nothing else that you did not go to hell the last night ; that you was suffered to awake again in this world, after you closed your eyes to sleep. And there is no other reason to be given why you have not dropped into hell since you arose in the morning, but that God's hand has held you up. There is no other reason to be given why you have not gone to hell since you have sat here in the house of God, provoking his pure eyes by your sinful, wicked manner of attending his solemn worship. Yea, there is nothing else that is to be given as a reason why you do not at this very moment drop down into hell.—*Sermon, "Sinners in the Hand of an angry God."*



EDWARDS, MATILDA BARBARA BETHAM, an English novelist, born at Westerfield, Suffolk, in 1836. Her first novel, *The White House by the Sea*, published in 1857, passed through several editions. She has since contributed critical and social papers to *Punch*, the *Pall Mall Gazette*, *Fraser's Magazine*, and other periodical publications, and has written numerous novels and books for children. Among them are *Holidays Among the Mountains; or, Scenes and Stories of Wales*, and *Little Bird Red and Little Bird Blue* (1861); *John and I and Snow-Flakes and the Stories they told the Children* (1862); *Doctor Jacob* (1864); *A Winter with the Swallows* (1867); *Dr. Company's Courtship and Through Spain to the Sahara* (1868); *Kitty* (1869); *The Sylvestres* (1871); *Mademoiselle Josephine's Fridays* (1874); *A Year in Western France* (1877); *Holidays in Eastern France* (1879); *Six Life Studies of Famous Women* (1880); *Pearla* (1884). Arthur Young's *Travels in France*, with notes, biography, and general sketch of France (1889); *The Roof of France, or Travels in Lozère* (1889); *Forestalled, or the Life-quest* (1891); *France of To-day* (1892); *A North Country Comedy* (1892); *The Romance of a French Parsonage* (1892); *The Curb of Honor* (1893); *A Romance of Dijon* (1894). Her hymn, *God Make My Life a Little Light*, is included in Dr. Julian's great dictionary of *Hymnology* recently issued.

## KITTY'S ACCOUNT OF HERSELF.

I am a social gypsy ; born of them, bred among them, made love to by them. We lived like vagabonds on the face of the earth, taking no care for the morrow ; feasting one day, starving the next ; but we broke no laws except those of custom and comfort. The men were honest, the women were good, and a universal tie of kindness and charity bound them together. It was a merry life that we led in this Bohemia of ours, and as free from care as the life of the birds in the woods. If one of us wanted a shilling, a coat or a loaf of bread, there were neighbors ready for us ; and toward myself the goodness was such as I should be wicked to forget. It was not a life of inward, if of outward, vulgarity. We adored pictures, and music, and beautiful things, and often went without food to get a taste of them. Yet as I grew to be a woman I hated the life. I longed for softness and refinement, as other women long for finery and admiration. Perhaps it was because I came of gentle blood—so they told me—and the instinct of respectability was too strong for me. I felt like an alien, and I determined to elevate myself, some day or other, at any cost. I used to sit at home—a very Cinderella among the ashes—thinking, thinking ; scheming, scheming. I had no gifts ; that was the worst of it. I could act passably, but not well enough to go on the stage. I could sing and play a little, but had no musical instinct in me ; I could not draw a line to save my life. My only natural gift seemed the art of acquiring popularity—I ought to say affection. People always liked me better than anybody else. It was as if wherever I went I exercised a magnetic influence, and this often without any volition of my own. If we were dunned by some hard-hearted grocer or butcher I went to him and talked him into waiting for his money a little longer. There was a poor old Pole in our little colony, a teacher of languages, who would go without bread to buy me sweetmeats. If Mrs. Cornfield's pupils brought little gifts of flowers or fruit they were always presented to me. When one of them, Laura Norman, asked me to stay at

her father's house in the country, and I went, of course old Dr. Norman, who was a widower of forty-five, fell in love with me ; and his son, a youth of nineteen, fell in love with me, too, and I had no more sought their love than I had sought the love of the others at home. In an ill-advised moment I consented to become Dr. Norman's wife, and if Myra had not offered me a home with her I should have married him ; whether for good or evil I know not—I fancy for evil. You know how entirely Myra leaned upon me and looked up to me. I believe she would have given me the half of her fortune in her generous, impulsive affection ; and we were as happy together as two women can be, when the only tie that binds them together is that of helplessness on one side and capability on the other. Myra is a mere child, as you know, and it was not likely that we should have much in common. Then I came to know you, and just when I have grown fonder of you than of all these lovers of mine—I must go. To lose the others pained me chiefly on their account ; but to lose you who have been my companion, my teacher, my ideal, is like going into a strange land, where I should be of no more account than thousands of forlorn emigrants. "It is very hard," Kitty said sorrowfully ; "so hard that it leads me to doubt whether things are always ordered for the best," and she broke into a vehement, indignant sob.—*Kitty*.





EGGLESTON, EDWARD, an American novelist, clergyman, and journalist, born at Vevay, Ind., on the 10th of December, 1837, and died on the 2d of September, 1902. Delicate health prevented him from acquiring a collegiate education, but he studied the classics and became familiar with standard literature between his spells of illness. He entered the Methodist ministry, and at nineteen rode a "Hoosier circuit." He held pastorates at St. Paul, St. Peter, Stillwater, and Winona, Minn., and acted as agent of the American Bible Society. In 1870 he came East and engaged in editorial and literary work for a few years. In 1874 he became pastor of the Church of Christian Endeavor, a church without a creed, in Brooklyn; and in 1879 his health again failing, he resigned his charge and removed to Lake George, N. Y., and began the preparation of a work entitled *A History of Life in the United States*. His style is entertaining narrative, the scenes of which are laid mostly in Indiana and Minnesota in the pioneer period. His books have been widely read. He was successively editor of the *Little Corporal* magazine and *The Sunday-School Teacher* in Chicago, and of the *Independent* and the *Hearth and Home* in New York. Among his works are *The Hoosier Schoolmaster* (1871); *The End of the World* (1872); *The Mystery of Metropolisville* (1873); *The*

*Circuit Rider* (1874); *The Schoolmaster's Stories* (1875); *Roxy* (1878); *The Hoosier Schoolboy* (1883), a series of *Biographies* of famous American Indians; a *Sunday-School Manual: a Guide to Sunday-School Work*; *First Book of American History*; *The Graysons* (1887); *Household History of the United States* (1888); *The Faith Doctor* (1891), and *Duffels* (1893).

#### PATTY'S CONVERSION.

It happened that upon the very next Sunday Russell Ligelow was to preach. Far and wide over the West had travelled the fame of this great preacher, who, though born in Vermont, was wholly Western in his impassioned manner. . . . Even Patty declared her intention of going, much to the Captain's regret. The meeting was not to be held at Wheeler's, but in the woods, and she could go for this time without entering the house of her father's foe. She had no other motive than a vague hope of hearing something that would divert her; life had grown so heavy that she craved excitement of any kind. She would take a back seat and hear the famous Methodist for herself. But Patty put on all of her gold and costly apparel. She was determined that nobody should suspect her of any intention of "joining the church." Her mood was one of curiosity on the surface, and of proud hatred and quiet defiance below.

No religious meeting is ever so delightful as a meeting held in the forest; no forest is so satisfying as a forest of beech; the wide-spreading boughs—drooping when they start from the trunk, but well sustained at the last—stretch out regularly and with a steady horizontalness; the last year's leaves form a carpet like a cushion, while the dense foliage shuts out the sun. To this meeting in the beech-woods Patty chose to walk, since it was less than a mile away. As she passed through a little cove, she saw a man lying flat on his face in prayer. It was the preacher. Awe-stricken, Patty hurried on to the meeting. She had fully in-

tended to take a seat in the rear of the congregation, but being a little confused and absent-minded she did not observe at first where the stand had been erected, and that she was entering the congregation at the side nearest to the pulpit. When she discovered her mistake it was too late to withdraw, the aisle beyond her was already full of standing people; there was nothing for her but to take the only vacant seat in sight. This put her in the very midst of the members, and in this position she was quite conspicuous; even strangers from other settlements saw with astonishment a woman elegantly dressed, for that time, sitting in the very midst of the devout sisters—for the men and women sat apart. All around Patty there was not a single "artificial," or piece of jewelry. Indeed, most of the women wore calico sun-bonnets. The Hissawatchee people who knew her were astounded to see Patty at meeting at all. They remembered her treatment of Morton, and they looked upon Captain Lumsden as Gog and Magog incarnated in one. This sense of the conspicuousness of her position was painful to Patty, but she presently forgot herself in listening to the singing. There never was such a chorus as a backwoods Methodist congregation, and here among the trees they sang hymn after hymn, now with the tenderest pathos, now with triumphant joy, now with solemn earnestness. They sang "Children of the Heavenly King," and "Come let us anew," and "Blow ye the trumpet, blow," and "Arise, my soul, arise," and "How happy every child of grace!" While they were singing this last, the celebrated preacher entered the pulpit, and there ran through the audience a movement of wonder, almost of disappointment. His clothes were of that sort of cheap cotton cloth known as "blue drilling," and did not fit him. He was rather short, and inexpressibly awkward. His hair hung unkempt over the best portion of his face—the broad, projecting forehead. His eyebrows were overhanging; his nose, cheek-bones, and chin large. His mouth was wide and with a sorrowful depression at the corners, his nostrils thin, his eyes keen, and his face perfectly mobile. He took for his text the words of Eleazer to Laban—"Seeking a

bride for his master," and according to the custom of the time, he first expounded the incident, and then proceeded to "spiritualize" it, by applying it to the soul's marriage to Christ. Notwithstanding the ungainliness of his frame, and the awkwardness of his postures, there was a gentlemanliness about his address that indicated a man not unaccustomed to good society. His words were well chosen; his pronunciation always correct; his speech grammatical. In all of these regards Patty was disappointed.

But the sermon. Who shall describe "the indescribable!" As a servant he proceeded to set forth the character of the Master. What struck Patty was not the nobleness of his speech, nor the force of his argument; she seemed to see in the countenance that every divine trait which he described had reflected itself in the life of the preacher himself. For none but the manliest of men can ever speak worthily of Jesus Christ. As Bigelow proceeded, he won her famished heart to Christ. For such a Master she could live or die; in such a life there was what Patty needed most—a purpose; in such a life there was a friend; in such a life she would escape that sense of the ignobleness of her own pursuits, and the unworthiness of her own pride. All that he said of Christ's love and condescension filled her with a sense of sinfulness and meanness, and she wept bitterly. There were a hundred others as much affected, but the eyes of all her neighbors were upon her. If Patty should be converted, what a victory! And as the preacher proceeded to describe the joy of a soul wedded forever to Christ—living nobly after the pattern of His life—Patty resolved that she would devote herself to this life and this Saviour, and rejoiced in sympathy with the rising note of triumph in the sermon. Then Bigelow, last of all, appealed to courage and to pride—to pride in its best sense. Who would be ashamed of such a Bridegroom? And as he depicted the trials that some must pass through in accepting Him, Patty saw her own situation, and mentally made the sacrifice. As he described the glory of renouncing the world, she thought of her jewelry and the spirit of defiance in which she had put it on. There, in the midst

of that congregation, she took out her ear-rings, and stripped the flowers from the bonnet. We may smile at the unnecessary sacrifice to an overstrained literalism, but to Patty it was the solemn renunciation of the world—the whole-hearted espousal of herself, for all eternity, to Him who stands for all that is noblest in life. Of course this action was visible to most of the congregation—most of all to the preacher himself. To the Methodists it was the greatest of triumphs, this public conversion of Captain Lumsden's daughter, and they showed their joy in many pious ejaculations. Patty did not seek concealment. She scorned to creep into the kingdom of heaven. It seemed to her that she owed this publicity. For a moment all eyes were turned away from the orator. He paused in his discourse until Patty had removed the emblems of her pride and antagonism. Then, turning with tearful eyes to the audience, the preacher, with simple-hearted sincerity and inconceivable effect, burst out with, "Hallelujah! I have found a bride for my Master!"—*The Circuit Rider*.

EGGLESTON, GEORGE CARY, an American journalist and novelist, brother of Edward Eggleston, born at Vevay, Ind., November 26, 1839. He was educated at the Indiana Asbury University, and at Richmond College, Va., studied law in Lexington, Va., and became a journalist in New York. He served through the Civil War in the Confederate army. He was literary editor of the New York *Evening Post* between 1875 and 1881, and in 1886 became editor-in-chief of the New York *Commercial Advertiser*. Among his publications are *How to Educate Yourself* (1872); *A Rebel's Recollections* (1874); *How to Make a Liv-*

ing and *The Big Brother* (1875); *Captain Sam, or the Boy Scout* (1876); *The Signal Boys* (1877); *Red Eagle* (1879); *A Man of Honor* (1880); *The Wreck of the Red Bird* (1882); *Strange Stories from History* (1886); *American War Ballads and Lyrics* (1889); *Juggernaut* (1891).

#### A DEED OF DARING.

When the news of the massacre at Kimball's reached Fort Glass a detachment of ten men was sent out to recover the bodies, which they brought to Fort Sinquefield for burial. The graves were dug in a little valley three or four hundred yards from the fort, and all the people went out to attend the funeral. The services had just come to an end when the cry of "Indians! Indians!" was raised, and a body of warriors under the prophet Francis dashed down from behind a hill upon the defenceless people, whose guns were inside the fort. The first impulse of every one was to catch up the little children and hasten inside the gates, but it was manifestly too late. The Indians were already nearer the fort than they, and were running with all their might, brandishing their knives and tomahawks, and yelling like demons. There seemed no way of escape. Sam Hardwicke took little Judie up in his arms, and quick as thought calculated the chances of reaching the fort. Clearly the only way in which he could get there was by leaving his little sister to her fate and running for his life. But Sam Hardwicke was not the sort of boy to do anything so cowardly as that. Abandoning the thought of getting to the fort, he called to Tom to follow him, and with Judie in his arms he ran into a neighboring thicket, where the three, with Joe, a black boy of twelve or thirteen years who had followed them, concealed themselves in the bushes. Whether they had been seen by the Indians or not, they had no way of knowing, but their only hope of safety now lay in absolute stillness. They crouched down together and kept silence. . . . Meantime the situation of the fort people was terrible. Cut off from the gates and

unarmed, there seemed to be nothing for them to do except to meet death as bravely and calmly as they could. A young man named Isaac Harden happened to be near the gates, however, on horseback, and accompanied by a pack of about sixty hounds. And this young man, whose name has barely crept into a corner of history, was both a hero and a military genius, and he did, right then and there, a deed as brilliant and as heroic as any other in history. Seeing the perilous position of the fort people, he raised himself in his stirrups and waving his hat, charged the savages with his pack of dogs, whooping and yelling after the manner of a huntsman, and leading the fierce bloodhounds right into the ranks of the infuriated Indians. The dogs being trained to chase and seize any living thing upon which their master might set them, attacked the Indians furiously, Harden encouraging them and riding down group after group of the bewildered savages. Charging right and left with his dogs, he succeeded in putting the Indians for a time upon the defensive, thus giving the white people time to escape into the fort. When all were in except Sam's party and a Mrs. Phillips who was killed, Harden began looking about him for a chance to secure his own safety. His impetuosity had carried him clear through the Indian ranks, and the savages, having beaten the dogs off, turned their attention to the young cavalier who had balked them in the very moment of their victory. They were between him and the gates, hundreds against one. His dogs were killed or scattered, and he saw at a glance that there was little hope for him. The woods behind him were full of Indians, and so retreat was impossible. Turning his horse's head toward the gates, he plunged spurs into his side, and with a pistol in each hand, dashed through the savage ranks, firing as he went. Blowing a blast upon his horn to recall those of his dogs which were still alive, he escaped on foot into the fort, just in time to let the gate shut in the face of the foremost Indian. His horse, history tells us, was killed under him, and he had five bullet holes through his clothes, but his skin was unbroken.—*The Big Brother.*



EGINHARD, or EINHARD, a Frankish chronicler, born at Maingau, on the river Main, in 770; died at Mühlheim, March 14, 844. Though much has been published, little is accurately known concerning his early life on account of the unreliable character of the history of his time. He was educated at the monastery of Fulda, and was a pupil of Alcuin, who introduced him at the Court of Charlemagne, by whom he was placed in charge of the public buildings. He is supposed to have constructed the basilica and other public buildings at Aix-la-Chapelle. He married Imma, a noble lady, who afterward figured in legend as Charlemagne's daughter. In 815 Louis, the successor of Charlemagne, bestowed upon Eginhard and his wife the estates of Michelstadt and Mühlheim. He was afterward abbot of several monasteries. In becoming abbot he did not leave his wife, and she proved a valuable helpmeet to him in all his undertakings. In 830 he withdrew to Mühlheim, which he named *Seligenstadt* ("the city of the Saints"), and erected a church to which he conveyed the relics of St. Marcellinus and St. Peter. His most famous work is the *Life of Charlemagne*, written after the emperor's death. He also wrote the *Annals of the Franks* from 741 to 829, *Epistolæ*, and an *Account of the Transfer of the Relics of St. Marcellinus and St. Peter*.

## CHARLEMAGNE.

Charles was large and strong, and of lofty stature, though not disproportionately tall (his height is well known to have been seven times the length of his foot); the upper part of his head was round, his eyes very large and animated, nose a little long, hair fair, and face laughing and merry. Thus his appearance was always stately and dignified, whether he was standing or sitting; although his neck was thick and somewhat short, and his belly rather prominent; but the symmetry of the rest of his body concealed these defects. His gait was firm, his whole carriage manly, and his voice clear, but not so strong as his size led one to expect. . . . He used to wear the national, that is to say, the Frank dress; next his skin a linen shirt and linen breeches; and above these a tunic fringed with silk; while hose fastened by bands covered his lower limbs, and shoes his feet, and he protected his shoulders and chest in winter by a close-fitting coat of otter or marten skins. Over all he flung a blue cloak, and he always had a sword girt about him, usually one with a gold or silver hilt and belt; he sometimes carried a jewelled sword, but only on great feast-days or at the reception of ambassadors from foreign nations. He despised foreign costumes, however handsome, and never allowed himself to be robed in them, except twice in Rome, when he donned the Roman tunic, chlamys, and shoes; the first time at the request of Pope Hadrian II., to gratify Leo, Hadrian's successor. On great feast-days he made use of embroidered clothes, and shoes bedecked with precious stones; his cloak was fastened by a golden buckle, and he appeared crowned with a diadem of gold and gems: on other days his dress varied little from the common dress of the people.

Charles had the gift of ready and fluent speech, and could express what he had to say with the utmost clearness. He was not satisfied with the command of his native language merely, but gave attention to the study of foreign ones, and in particular was such a master of Latin that he could speak it as well as

his native tongue; but he could understand Greek better than he could speak it. He was so eloquent, indeed, that he might have passed for a teacher of eloquence. He most zealously cultivated the liberal arts, held those who taught them in great esteem, and conferred great honors upon them. He took lessons in grammar of the deacon Peter of Pisa, at that time an aged man. Another deacon, Albin of Britain, surnamed Alcuin, a man of Saxon extraction, who was the greatest scholar of the day, was his teacher in other branches of learning. The King spent much time and labor with him studying rhetoric, dialectics, and especially astronomy. He learned to reckon, and used to investigate the motions of the heavenly bodies most curiously, with an intelligent scrutiny. He also tried to write, and used to keep tablets in blanks in bed under his pillow, that at leisure hours he might accustom his hand to form the letters; however, as he did not begin his efforts in due season, but late in life, they met with ill success.

He cherished with the greatest fervor and devotion the principles of the Christian religion, which had been instilled into him from infancy. Hence it was that he built the beautiful basilica at Aix-la-Chapelle, which he adorned with gold and silver and lamps, and with rails and doors of solid brass. He had the columns and marbles for this structure brought from Rome and Ravenna, for he could not find such as were suitable elsewhere. He was a constant worshipper at this church as long as his health permitted, going morning and evening, even after nightfall, besides attending mass; and he took care that all the services there conducted should be administered with the utmost possible propriety, very often warning the sextons not to let any improper or unclean thing be brought into the building, or remain in it. He provided it with a great number of sacred vessels of gold and silver, and with such a quantity of clerical robes that not even the door-keepers were obliged to wear their every-day clothes when in the exercise of their duties.—*Life of Charlemagne; translation of* TURNER.



EICHENDORFF, JOSEPH VON, German poet and novelist, born at Lubowitz (his father's baronetcy), near Ratibor, in Silesia, March 10, 1788; died at Neisse, November 26, 1857. He studied law at Halle and Heidelberg from 1805 to 1808. He resided for some time at Vienna and Paris, and in 1813 he entered the Prussian army as a volunteer and served two years in the War of Liberation. After the war he was appointed successively Government Counsellor at Breslau, Dantzic, Königsberg, and Berlin. In 1844 he retired from the public service and resided at Dantzic, Vienna, Dresden, and Berlin. He wrote *Ahnung und Gegenwart* (Presage and Presence) (1815); *Krieg den Philistern* (War on the Philistines, a dramatized fairy tale) (1824); *Aus dem Leben eines Taugenichts* (From the Life of a Good-for-Nothing) (1826). In 1837 he published a collection of poems, and in 1842 his complete poetical works were published in four volumes at Berlin under the title *Sammtliche Poetisch Werke*, and five volumes of *Vermischte Schriften* (Miscellaneous Writings) in 1866.

Eichendorff was one of those later German Romanticists who drew their inspiration from Goethe, who, though they could not hope to equal *Wilhelm Meister*, enriched the German language with the wealth of their imagination and the bulk of their work after classic models. His

genius was distinctly lyrical. Though he wrote a couple of tragedies and a comedy he seemed to be deficient in that constructive faculty which is such an essential element in dramatic writing. Himself a wanderer, influenced by the popular songs of the day, a favorite subject of his lyrics was the wandering minstrel of the Middle Ages. He liked to write poems from the stand-point of some particular character, such as a soldier, sailor, huntsman, fisherman, shepherd, miller, apprentice, etc., putting his songs of love and joy into their own mouths. Many of his lyrics were set to music and sung by composers of eminence. Scherer says, in his *History of German Literature*: "Eichendorff's *Taugenichts* is written in the most delightful vein; it is an improbable story, full of misunderstanding, error and strange occurrences, and the reader is most infected with the light-hearted mood of the hero, who triumphs over all obstacles, sings the most beautiful songs, never knows what is happening around him, but is always dreaming and loving." In his later years Eichendorff published several valuable works on literary history and criticism, including *Ueber die Ethische und Religiöse Bedeutung der Neueren Romantischen Poesie in Deutschland* (1847); *Der Deutsche Roman des Achtzehnten Jahrhundert in Seinem Verhältniss zum Christenthum* (1851); *Geschichte der Poetischen Literatur Deutschlands* (1856).

"His poems," writes Professor Goebel, of Leland Stanford University, "are of an unusual sweetness of melody, tenderness, and depth of feeling, and elegance of form." His *History of the*

*Poetical Literature of Germany*, "written," says the same authority, "from the stand-point of the faith of a Roman Catholic, is an interesting and valuable work."

"He was superior," says another recent critic, "to all his fellows as a lyric poet. His simplicity and love of nature, his realism and avoidance of the antiquated and conventional, have made him a real favorite with the people."

#### CONSOLATION.

Many poets have chanted their lays  
 In Germany's lovely land;  
 To an echo their songs have waned,  
 The bards repose in the sand;  
 But as long as the silvery stars  
 With their wreath encircle the earth,  
 Will hearts, in new melodies give  
 To the olden beauty new birth.

Though crumbling lies in the sand  
 The house of the heroes of old,  
 Come Spring, from the gates and the halls,  
 Each year her new charms to unfold;—  
 Where weary the warriors sink  
 In the battle, courageous and stout,  
 Springs up a new vigorous race,  
 And fights it manfully out.

—*Translated by* ALFRED BASKERVILLE.

#### MORNING PRAYER.

O silence, wondrous and profound!  
 O'er earth doth solitude still reign;  
 The woods alone incline their heads,  
 As if the Lord walked o'er the plain.

I feel new life within me glow;—  
 Where now is my distress and care?

Here in the blush of waking morn,  
I blush at yesterday's despair.

To me, a pilgrim, shall the world,  
With all its joys and sorrows, be  
But as a bridge that leads, O Lord,  
Across the stream of time to thee.

And should my song woo worldly gifts,  
The base rewards of vanity :  
Dash down my lyre ! I'll hold my peace  
Before thee to eternity !

—BASKERVILLE'S *translation*.

THE MILL.

Far in a shaded valley  
A water-mill appears ;  
But she I love has vanished  
From scenes of happier years.

She promised to be faithful,  
She pledged it with a ring ;  
But faithless hath she proven :—  
Her gift in twain did spring.

And sadly now, a minstrel,  
Throughout the world I roam,  
My weary ballad singing,  
Afar from friends and home.

A soldier, would I hasten  
Where rages fierce the fight ;  
And by the watch-fire linger  
Through all the gloomy night.

Yet whilst the mill I'm hearing  
I know not what my mind ;  
Ah ! would my days were ended,  
I then should quiet find !

—*Translated from Das Zerbrochene Ringlein.*



ELIOT, JOHN, styled "the Apostle to the Indians," an American clergyman, born at Nasing, Essex, England, in 1604; died at Roxbury, Mass., May 20, 1690. He was educated at the University of Cambridge, came to New England in 1631, and in the following year became "teacher" of the church at Roxbury. He believed the North American Indians to be descended from the lost tribes of Israel; learned their language, in which he began preaching to them in 1646, and in 1660 organized a church of "praying Indians," which flourished for several years. He wrote a number of works, one of which, *The Christian Commonwealth*, printed in England in 1660, was denounced by the Government of the colony as "seditious," on the ground that it was opposed to the monarchy of England. In 1664 he published an *Indian Grammar* and a translation of the *Psalms* into Indian metre. His great work was the translation into Indian of the entire Bible, the New Testament being printed at Cambridge, Mass., in 1661, and the Old Testament in 1663. Its full title is:

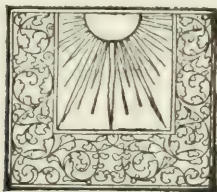
Mamusse Wunneetupamatamwe Up-Biblum God naneeswe Nukkone Testament kah wonk Wusku Testament.

Indian words are usually very long, a word being not unfrequently a compound which in most

languages would be represented by several words. One long word in Eliot's translation is *Wutappes-ittukqussunnookwehtunkquoh* which occurs in Mark i. 40, and means "kneeling down to him." The following is Eliot's version of one of the shorter verses of the New Testament:

Nummeetsuongash asekesukokish assmaunean yeueu kesukod.

A second edition of this Indian Bible, revised by Rev. John Cotton, was printed in quarto at Cambridge in 1685. Copies are very rare. In 1868 a copy was sold in New York for \$1,130. The Indian tribe for whom it was made have long been extinct, their language has utterly perished, and there have not probably lived during the present century half a dozen persons who could understand a single verse of it.





ELIOT, SAMUEL, an American philosophic historian, born at Boston, December 22, 1821. He graduated at Harvard in 1839, was engaged in mercantile business in Boston for two years, and afterward travelled in Europe. From 1856 to 1864 he was Professor of History and Political Science in Trinity College, Hartford; being also President of the College from 1860 to 1866, and subsequently Professor of Political Science and Constitutional Law. In 1872 he became Head Master of the Girls' High School in Boston, and in 1878 Superintendent of the Boston Public Schools. He has written *A Manual of the United States History* (1856), and in 1880 prepared a selection of *Poetry for Children*. His great work is *The History of Liberty*, which was planned in 1845, while he was a resident at Rome. An instalment of this was published in 1847, under the title *Passages from the History of Liberty*, treating mainly of the early Italian reformers. Two years afterward appeared *The Liberty of Rome*. This was revised and re-written in 1853, and appeared as Part I. of *The History of Liberty*. In the Preface he says: "I have taken for my subject a principle in which all men are concerned, and to which all the events of human history are related. It has seemed to me that in tracing the course of this history, we might gain some new convictions re-

pecting liberty. Such an aim is far too high to be attained by composing a work for the use merely of what is called the literary class. I write for my fellow-men as well as for my fellow-scholars." He died September 15, 1898.

#### LIBERTY AMONG THE ANCIENTS IN GENERAL.

Liberty is the ability of an individual or of a community to exercise the powers with which either may be endowed. As a right, it depends upon the character of the powers to which it supplies the means of exercise. They who have only the lowest powers have the right only to the lowest liberty. They who have the highest powers—and they alone—have the right to the highest liberty. In other words, liberty is the right to use, and to increase by using, the powers which constitute the endowments of humanity.

As a possession, actually in the hands of men or of nations, liberty depends upon laws as well as upon powers. One may have the noblest powers of which his nature is capable; but he may be incapable of exercising them on account of oppressive laws. Or he may have but imperfect powers; yet they may be developed until they seem to human vision almost perfect, in consequence of the laws encouraging their exercise. No man can possess liberty—whether personal or political, whether physical, intellectual, or spiritual—except the laws above him allow the employment of the powers with which he has been created.

Now the laws under which men live are of two codes: One of these is derived directly from God, whose will it expresses, whose omnipotence it declares. The Divine law, wherever revealed, calls forth the highest powers of which mankind are susceptible. It kindles their holiest aspiration in the service of their Creator. It braces their most generous energies in the service of their fellow-creatures. Consequently, it gives them the right to perfect liberty. That which is made their right is by the same law, if it be obeyed, made their possession likewise. The other code contains human laws. So far as

these support the Divine law, they support the liberty which that proclaims. So far, on the other hand, as they uphold the authority or the pleasure of men in contradiction to the will and the omnipotence of God, they are fatal to all liberty worthy of the name. If neither opposing nor maintaining the Divine law, they stand by themselves, unable to create the powers which entitle men to be truly free. The right to liberty declines under merely human laws. Under them, the possession also of liberty is insecure, if it be not wholly lost.

Over the ages of old there broods from first to last a giant shape, conjured up by human laws. Wherever men come together, upon the Eastern plains or around the Western citadels, they dwell in the shadow of centralization. This is one of the two systems by which society is constituted: the other is Union. Centralization binds men together; but it binds them together to the benefit of the minority; the majority is oppressed. Laws are in force not necessarily subverting, though necessarily not upholding, the Divine law. Liberty, as a right, is transformed from the right of developing one's own powers into that of controlling the powers of others. As a possession, it passes from the hands of the most powerful spiritually or intellectually, into those of the most powerful physically or politically. The laws on which it depends are merely human. As such, they recognize only the possessions or the rights of their framers. These are the freemen of the nation united by centralization; the remainder of the nation consists of subjects or of actual bondmen. Centralization prevailed throughout antiquity. The ancient nations know no other laws but what were human, no other freemen but what were rulers. Amongst the masses there was no liberty.—*History of Liberty, Vol. I., Book I, Chap. I.*

#### THE LIBERTY OF THE HEBREWS.

The source of the Hebrew law was Divine. Its course was so shaped by men as to be merely human. As such, it made the Hebrews rulers. Those whom it made rulers—and those only—did it make freemen. The law

was earnest in securing the liberty of the Hebrews. Not only did it divide the Promised Land equally amongst them all; but it provided for the recovery of every estate that might be lost by the indigence or the wilfulness of its possessor. Were he indifferent about regaining it, his children had the opportunity of reinstating themselves at each returning celebration of the national jubilee. The more frequent recurrence of the Lord's Release witnessed the liberation of every debtor from the confinement in which the law had been watching over him. Guarded against private, the Hebrews were also protected against public oppression. The first to be called by Moses to authority were "able men out of all Israel." Distinctions of families and tribe were lost in the common Congregation. To this body, the chiefs, whose titles are variously recorded as Heads of Families, Elders, and Princes, appear to have been accountable. The only immediate exception to this general equality was the elevation of a single tribe to the functions of the priesthood. But the privileges of this order were not so numerous as its obligations. A king was anointed prospectively; but he was to be one "whom the Lord shall choose."

Above all other authority was recognized that of the Deity; He ruled on earth as in heaven; obedience to Him was the safeguard of liberty. It was likewise the security of dominion. "Take heed to thyself," forewarned the Hebrew law, "lest thou make a covenant with the inhabitants of the land whither thou goest, lest it be for a snare in the midst of thee. But ye shall destroy their images, and cut down their groves: for thou shalt worship no other god." Again it was declared: "Of the cities which the Lord thy God doth give thee for an inheritance, thou shalt save alive nothing that breatheth, but thou shalt utterly destroy them." Yet the conquest was not to be so destructive as to leave none of whom subjects could not be made by the conquerors: "Both thy bondmen and thy bondmaids which thou shalt have," continued the law, "shall be of the heathens that are round you . . . and ye shall take them as an inheritance for your children after you . . . they shall be your bondmen forever."

Dominion over the Promised Land and its inhabitants proved insufficient for the Hebrews. Through the long conflict in which they were involved under their Judges and their Kings, they strove to increase more frequently than to preserve their realms. The expectation, dimly embraced by Abraham, but clearly enunciated by Moses, concerning the appearance of a future Prophet, swelled into the anticipation of universal empire. "And he shall smite the earth," exclaimed Isaiah, "with the rod of his mouth, and with the breath of his life shall he slay the wicked. . . . Fear not, thou worm Jacob, and ye men of Israel! I will help thee, saith the Lord and thy Redeemer, the Holy One of Israel. And I will make thee a new sharp instrument, having teeth. Thou shalt thresh the mountains and beat them small, and shalt make the hills as chaff."

Of all nations in ancient times, the Hebrews approached the nearest to the possession of the eternal principle upon which liberty rests. They were made acquainted with the existence and the omnipotence of their Creator. From Him they received the law to be holy and perfect. They rose with David to the heights of penitence and prayer. They lifted their voices with Isaiah in preparing the glory of the Lord; with Daniel in foretelling the endless majesty of His kingdom. Yet theirs was the shade, rather than the light, of the Divine law. Laws of their own, supporting the lowest forms of liberty, stood side by side with laws supporting its highest forms. Instead of resisting the centralization that prevailed of old, the Hebrews were amongst its most unsparing champions.—*History of Liberty, Vol. I., Book 1, Chap. 10.*

#### THE LIBERTY OF THE ROMANS.

The moment Curius Dentatus disappears (290 B.C.), the questions of relief to the lower classes, and of union between them and the higher, sink into the background. Four years afterward there occurred a general outburst of the difficulties which all the wiser men of the popular party had successively striven to repress. Debt was the mainspring of the insurrection in which

the lower classes, disappointed in their hopes of relief from their superiors, seem to have seceded to the Janiculan Hill. There, perhaps, they would have remained unheeded, but for the approach of a hostile army, whose ravages may have made it necessary for the upper classes to conciliate them. It looks as though the popular party made the first advances. Indeed, it is not certain but that a portion of the party had gone out with the seceders to the Janiculan. At all events, popular leaders stand out in the final movements of the insurrection. One of their chiefs, Quintius Hortensius, is raised to the dictatorship. At his call the people come together to pass a law investing the decrees of the Tribes with plenary independence. This goes, of course, against the Senate, hitherto accepting or rejecting the legislative proceedings of the Tribes. Then Hortensius dies. It may have been his successor, it may have been a Tribune of the Plebeians, Mænius by name, who procured the passage of a bill directed against the Curias. To that ancient assembly little of a political character remained besides the right to sanction or annul the elections made in the Centurias to the higher magistracies. This right appears to have been abrogated by the Mænian law. A change in the organization of the Centurias, apparently rendering that body more popular, may have taken place at the same time.

With all its laws, Mænian and Hortensian, the popular party could not have been completely satisfied. Disguise it as they would, many must have felt a sensitiveness to the personal superiority still asserted by their antagonists. But a few years before the secession to the Janiculan, a time had been set apart by the Senate for solemn devotions in consequence of many strange presages that had been observed and feared. In the season of supplication, the wife of Lucius Volumnius, by name Virginia, a woman of Patrician birth, came to the temple of Patrician Chastity to offer up her vows. The Patrician ladies gathered at the shrine denied her the right to worship there, because, said they, she was married to a Plebeian. "I thought," she exclaimed, "I had as good a right here as any. But if it be on my husband's

account that I am thus affronted, I say I am neither ashamed of him, nor of his exploits nor of his honors." She then withdrew, and, for her sole revenge set up an altar in her house to Plebeian Chastity, to whose worship she invited her Plebeian countrywomen. If a Patrician wife of a Plebeian could be so excluded from a temple, the Plebeians must have found it still difficult to reach the privileges to which they aspired.

Where, meanwhile, were the lower classes who had seceded to the Janiculan? How were the debtors saved from bondage, the starving from death? There is no answer to be found in the ancient historians. Yet it was the popular party of Curius Dentatus and of Valerius Corvus that had so far triumphed. Did they do nothing for the inferior Plebeians—nothing for the still inferior aliens and slaves? Again there is no answer in the ancient histories. The popular party spent its liberality in contests with its superiors. It had little besides illiberality to show toward its inferiors. Instead of encouraging continual growth in freedom amongst the lower orders, it seems as if the popular party had stood like full-grown trees that divert the sunshine from the lowlier plants, incapable, indeed, of pushing up their branches all at once, but designed to lift their breathing leaves nearer and nearer to the height of the older foliage.

This settled the question as to the extent of Roman liberty. It was to remain in a few hands. Its freemen were they who had risen: they who had yet to rise were bondmen. The mind reverts to the city as it stood upon its seven hills. The temple with its company of columns holds the foremost place. Beneath, the square, decked with monuments and trophies, lies open for the assemblies of the nation. On the right and on the left, scaling every hill, and covering nearly every level space, are the dwellings, the gardens, the fields, and the woods of the richer citizens. To find the poorer classes we must thread the crooked streets where the dampness of day and the darkness of night maintain continual gloom.—*History of Liberty, Vol. I., Book 3, Chap. 15.*



ELLET, ELIZABETH FRIES (LUMMIS), an American historical writer, born at Sodus Point, N. Y., in 1818; died June 3, 1877. She was an industrious and careful writer, and her works have considerable value. She published a volume of *Poems, Original and Selected*, in 1835, wrote several books, mostly of a historical or biographical character, and was a frequent contributor to periodicals. Her principal works are *Characters of Schiller* (1841); *Women of the American Revolution* (1848); *Domestic History of the American Revolution* (1850); *Watching Spirits* (1851); *Pioneer Women of the West* (1852); *Summer Rambles in the West* (1853); *Women Artists in all Ages and Countries* (1861); *Queens of American Society* (1867); *Court Circles of the Republic* (1869); *Cyclopædia of Domestic Economy* (1872).

The following words of praise were penned by Mrs. Sarah Hale as early as 1850, and were inserted in the first edition of her *Woman's Record*: "Mrs. Ellet has tried nearly all varieties of literature, original and translation—poetry, essay, criticism, tragedy, biography, fiction, history, and stories for children; to say, as we truly can, that she has not failed in any, is sufficient praise. Still, she has not probably done her best in any one department; the concentration of genius is one of the conditions of its perfect development. She is yet young, hopeful, and studious. Nor are her

accomplishments confined to the merely literary; in music and drawing she also excels; and in the graces that adorn society, and make the charm of social and domestic intercourse, she is eminently gifted."

Upon the appearance of Mrs. Ellet's *Domestic History of the American Revolution*, the *Literary World* said: "We owe her our thanks, not only for a volume of pleasant and interesting reading, but for the noble incentives which this compilation cannot fail to create in the hearts of her readers. Would that the same unanimity now prevailed and we were all united, as were our ancestors in that olden time when they leagued together freed from sectional jealousy or party bitterness to do their heroic duty. If stimulus is wanting, this book will furnish plenty, in the anecdotes which are told of all classes and conditions."

#### ANECDOTE OF A REVOLUTIONARY GIRL.

Some of the women in Philadelphia, whose husbands were in the American army, used to procure intelligence through a market boy, who came into the city to bring provisions, and carried the dispatches sent by his friends in the back of his coat. One morning, when there was reason to fear that he was suspected, and his movements watched, a young girl undertook to get the papers. She went to market, and in a pretended game of romps threw her shawl over the boy's head, thus securing the prize. She hastened with the papers to her friends, who read them with deep interest, after the windows had been carefully closed. When news came of Burgoyne's surrender this sprightly girl, not daring to give vent openly to her exultation, put her head up the chimney and gave a shout for Gates.—*From Domestic History of the American Revolution.*

## THE UNITED EMPIRE LOYALISTS.

While attempting to pay a tribute but too long withheld to the memory of women who did and endured so much in the cause of liberty, we should not be insensible to the virtues of another class, belonging equally to the history of the period. These had their share of reverse and suffering. Many saw their children and relatives espousing opposite sides; and with ardent feelings of loyalty in their hearts, were forced to weep over the miseries of their families and neighbors. Many were driven from their homes, despoiled of property, and finally compelled to cast their lot in desolate wilds and an uncongenial climate. And while their heroism, fortitude, and spirit of self-sacrifice were not less brightly displayed, their hard lot was unpitied, and they met with no reward.—*From Women of the American Revolution.*

## THE SPIRIT OF AMERICAN HISTORY.

In the library of William H. Prescott, at his residence in Boston, are two swords, crossed above the arch of an alcove. One belonged to his grandfather, Colonel William Prescott, who commanded the American troops in the redoubt at Bunker Hill. The other was the sword of Captain Linzee, of the royal navy, who commanded the British sloop-of-war, the Falcon, then lying in the Mystic; from which the American troops were fired upon as they crossed to Bunker Hill. Captain Linzee was the grandfather of Mrs. Prescott. The swords of those two gallant soldiers who fought on different sides upon that memorable day—now in the possession of their united descendants, and crossed—an emblem of peace, in the library of the great American historian—are emblematic of the spirit in which our history should be written. Such be the spirit in which we view the loyalists of those days.—*From Women of the American Revolution.*

## REST FOR THE WEARY.

O weary heart, there is a rest for thee !  
O truant heart, there is a blessed home,

An isle of gladness in life's wayward sea,  
 Where storms that vex the waters never come !  
 There trees perennial yield their balmy shade ;  
 There flower-wreathed hills in sunlit beauty sleep ;  
 There meek streams murmur through the verdant glade ;  
 There heaven bends smiling o'er the placid deep ;  
 Winnowed by wings immortal that fair isle ;  
 Vocal its air with music from above !  
 There meets the exile eye a welcoming smile ;  
 There ever speaks a summoning voice of love  
 Unto the heavy-laden and distrest—  
 "Come unto Me, and I will give you rest !"

## TO THE LANCE-FLY.

Forth with the breezy sweep  
 Of spirit wings upon my path of light,  
 Thou creature of the sunbeam ! upward keep  
 Thine earth-defying flight !  
 The glowing west is still ;  
 In hallowed slumber sinks the restless sea ;  
 And heaven's own tints have wrought o'er tree and hill  
 A purpling canopy.  
 Go—bathe thy gaudy wing  
 In freshened azure from the deepening sky—  
 In the rich gold your parting sunbeams fling,  
 Ere yet their glories die.  
 The boundless air is thine,  
 The gorgeous radiance of declining day,  
 Those painted clouds their living hues entwine,  
 To dark thy heavenward way.  
 Soar on ! my fancies too  
 Would quit awhile the fading beauties here,  
 To roam with thee that waste of boundless blue,  
 And view yon heaven more near !  
 Lost ! in the distant page,  
 Ere my bewildered thoughts for flight were free ;  
 Farewell ! in vain upon the void I gaze,—  
 I cannot soar like thee !

—*From Poems, Original and Translated.*



ELLICOTT, CHARLES JOHN, an English theologian, born in 1819. He was educated at Cambridge, where he graduated with honors in 1841, and was elected a fellow of St. John's College. In 1848 he was collated to the rectorship of Pilton, which he held for ten years, when he resigned it in order to become Professor of Divinity in King's College, London. In 1859 he was appointed Hulsean Lecturer, and in 1860 was elected Hulsean Professor of Divinity at Cambridge. His Hulsean Lectures for that year on the "Life of our Lord Jesus Christ" attracted great attention by their eloquence and rare scholarship. In 1861 he was nominated by the Crown to the Deanery of Exeter, and in 1863 to the united sees of Gloucester and Bristol, which had become vacant by the promotion of Bishop William Thomson to the Archbishopric of York. Bishop Ellicott's publications are numerous. His *Hulsean Lectures* have been republished in several editions. He has written *Commentaries* on several of the Pauline Epistles, and an elaborate essay on the *Apocryphal Gospels* (1856); *The Destiny of the Creature and Other Sermons*, preached before the University of Cambridge (1858); *Considerations on the Revision of the English Version of the New Testament* (1870; republished in 1884 with other essays by Canon Lightfoot and Archbishop

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Trench, and an Introduction by Dr. Philip Schaff); *Six Addresses on Modern Skepticism* (1877); *Six Addresses on the Being of God* (1879); numerous papers in the publications of "The Christian Evidence Society;" *Diocesan Progress; Present Dangers to the Church of England* (1881); *Are we to Modify Fundamental Doctrines* (1885); *Salutary Doctrine* (1890); *Foundations of Sacred Study* (1893). He has also edited a *Commentary on the Old and New Testaments*, by various writers. He was for eleven years the Chairman of the "Company of the Revisers of the Authorized Version of the New Testament," published in 1881.

#### DIFFICULTIES IN THE GOSPEL HISTORY.

I neither feel nor affect to feel the slightest sympathy with the so called popular theology of the present day: but I shall trust that, in the many places in which it has been almost necessarily called forth in the present pages, no expression has been used toward sceptical writings stronger than may have been positively required by allegiance to catholic truth. Toward the honest and serious thinker who may feel doubts or difficulties in some of the questions connected with our Lord's life, all tenderness may justly be shown.—*Preface to Lectures.*

#### THE TRIUMPHANT ENTRY INTO JERUSALEM.

In the retirement of that mountain-hamlet of Bethany—a retirement soon to be broken in upon—the Redeemer of the world may with reason be supposed to have spent His last earthly Sabbath. There, too, either in their own house or, as seems more probable, in the house of one who probably owed to our Lord his return to the society of his fellow-men, did that loving household "make a supper" for their Divine Guest. Joyfully and thankfully did each one of that loving family instinctively do that which might seem most to

tend to the honor and glorification of Him whom one of them had declared to be, and whom they all knew to be, the Son of God that was to come into the world. So Martha serves ; Lazarus, it is specially noticed, takes place at the table, the visible living proof of the omnipotence of his Lord ; Mary performs the tender office of a mournfully foreseeing love, that thought nought too pure or too costly for its God—that tender office which, though grudgingly rebuked by Judas and, alas ! others than Judas, who could not appreciate the depths of such a devotion, nevertheless received a praise which it has been declared shall evermore hold its place on the pages of the Book of Life.

But that Sabbath soon passed away. Ere night came on numbers even of those who were seldom favorably disposed to our Lord, now came to see both Him and the living monument of His merciful omnipotence. The morrow probably brought more of these half-curious, half-awed, yet, as would now seem, in a great measure believing visitants. The deep heart of the people was stirred, and the time was fully come when ancient prophecy was to receive its fulfilment, and the daughter of Zion was to welcome her King. Yea, and in kingly state shall He come. Begirt not only by the smaller band of His own disciples but by the great and now hourly increasing multitude, our Lord leaves the little wooded vale that had ministered to Him its Sabbath-day of seclusion and repose, and directs His way onward to Jerusalem. As yet, however, in but humble guise and as a pilgrim among pilgrims. He traverses the rough mountain-track which the modern traveller can even now somewhat hopefully identify ; every step bringing him nearer to the ridge of Olivet, and to that hamlet or district of Bethpage, the exact site of which it is so hard to fix, but which was separated perhaps only by some narrow valley from the road along which the procession was now wending its way.

But the Son of David must not solemnly enter the city of David as a scarcely distinguishable wayfarer amid a mixed and wayfaring throng. Prophecy must have its full and exact fulfilment ; the King must approach the city of the King with some meek symbols

of kingly majesty. With haste, it would seem, two disciples are dispatched to the village over against them, to bring to Him "who had need of it" the colt "whereon yet never man sat;" with haste the zealous followers cast upon it their garments, and all-unconscious of the significant nature of their act, place thereon their Master—the coming King. Strange it would have been if feelings such as now were eagerly stirring in every heart had not found vent in words. Strange indeed if, with the Hill of Zion now breaking upon their view, the long prophetic past had not seemed to mingle with the present, and evoke those shouts of mysterious welcome and praise, which first beginning with the disciples and those immediately round our Lord, soon were heard from every mouth of that glorifying multitude. And not from them alone. Numberless others there were fast streaming up Olivet, a palm-branch in every hand, to greet the raiser of Lazarus and the conqueror of Death; and now all join. One common feeling of holy enthusiasm now pervades that mighty multitude, and displays itself in befitting acts. Garments are torn off and cast down before the Holy One; green boughs bestrew the way; Zion's King rides onward in meek majesty, a thousand voices before, and a thousand voices behind, rising up to heaven with Hosannas and with mingled words of magnifying acclamation, some of which once had been sung to the Psalmist's harp, and some heard even from angelic tongues. If the suddenly opening view of Zion may have caused the excited feelings of that multitude to pour themselves forth in words of triumphant praise, surely we know that on our Redeemer's nearer approach to the city, as it rose up, perhaps suddenly, in all its extent and magnificence before Him, tears fell from those Divine eyes—yea, the Saviour of the world wept over the city wherein He had come to suffer and die. The lengthening procession again moves onward, slowly descending into the deep valley of the Kedron, and slowly winding up the opposite slope, until at length by one of the eastern gates it passes into one of the now crowded thoroughfares of the Holy City. Such was the Triumphant Entry into Jerusalem.—*Lectures on the Life of Our Lord.*



ELLIOT, SIR GILBERT, a Scottish orator and poet, third baronet and father of the first earl of Minto, was born, probably at Minto House, the family seat in Teviotdale, in September, 1722, and died at Marseilles, France, January 11, 1777. He attended the Dalkeith grammar school, entered the University of Edinburgh, and subsequently studied at Leyden. He was early known as "a distinguished classical scholar," and said himself, in a letter written before he was thirty years old, that he had read through almost all the classics, both Greek and Latin. He was called to the Scotch bar in 1742, and in 1754 he entered Parliament. He became Lord of the Admiralty in 1756, Treasurer of the Chambers in 1762, Keeper of the Signet in Scotland in 1767, and Treasurer of the Navy in 1770. Walpole characterized him as one of the ablest members of the House of Commons, where, according to the historian Robertson, no one excelled him in acuteness of reasoning and practical information; and Boswell quotes his elocution as a model for Scotch orators. He was the special confidant of George III., whom he supported in his unhappy policy toward America. He was intimate with the principal literary celebrities of his time, and several famous authors submitted their manu-

scripts to him before publication. Hume sent him the draft of his *Dialogues of Natural Religion*, desiring his collaboration; which, however, was refused, and Elliot—who “disapproved of the sceptical philosophy”—wrote Hume a long criticism on the latter’s general theory. Sir Gilbert is said to have left a manuscript volume of poems, but only a few of his lines have been published. He has been wrongly credited with the authorship of several poems, and both he and his father have been erroneously spoken of as introducers of the flute into Scotland. Sir Gilbert’s sister Jean was authoress of the patriotic song *The Flowers of the Forest*; his own fame as a songwriter rests upon *Amynta*, styled by Sir Walter Scott “the beautiful pastoral song.” It was printed in the first volume of Yair’s *Charmer*, 1749. In vol. ii. of Johnson’s *Scots Musical Museum* it was, by a mistake of the printer, published under the title *My Apron Dearie*, that being the name of the tune to which it was set. Elliot’s verses on Colonel Gardiner, killed at Prestonpans in 1745, ‘*Twas at the Hour of Dark Midnight*, were printed in vol. iii. of Johnson’s *Scots Musical Museum* to the tune of *Sawnie’s Pipe*. The *Fanny* of the song was Colonel Gardiner’s daughter Richmond. Some stanzas entitled *Thoughts occasioned by the Funeral of the Earl and Countess of Sutherland in Hollyrood House*, published in *Scots Magazine* with the editorial note, *Composed we believe by a person of distinction*, were republished in *Censura Literaria*, where they are attributed by Sir Edward Bridges to Sir Gilbert Elliot.

## AMYNTA.

My shee . . . I neglected, I broke my sheep-hook,  
And all the gay haunts of my youth I forsook ;  
No more for Amynta fresh garlands I wove ;  
For Ambition, I said, would soon cure me of love.

Oh, what had my youth with ambition to do !  
Why left I Amynta ? Why broke I my vow ?  
Oh, give me my sheep, and my sheep-hook restore  
And I'll wander from love and Amynta no more.

Through regions remote in vain do I rove,  
And bid the wide ocean secure me from love.  
O, fool ! to imagine that aught could subdue  
A love so well founded, a passion so true !

Alas ! 'tis too late at my fate to repine ;  
Poor shepherd, Amynta can never be thine ;  
Thy tears are all fruitless, thy wishes are vain,  
The moments neglected return not again.

## 'T WAS AT THE HOUR OF DARK MIDNIGHT.

"Twas at the hour of dark midnight,  
Before the first cock's crowing,  
When westland winds shook Stirling's tow'rs,  
With hollow murmurs blowing ;  
When Fanny fair, all woe-begone,  
Sad on her bed was lying,  
And from the ruined tow'rs she heard  
The boding screeching-owl crying.

"O dismal night !" she said, and wept,  
"O night presaging sorrow :  
O dismal night," she said, and wept,  
"But more I dread the morrow.  
For now the bloody hour draws nigh,  
Each host to Preston bending ;  
At morn shall sons their fathers slay,  
With deadly hate contending.

"Even in the visions of the night  
 I saw fell death wide sweeping ;  
 And all the matrons of the land  
 And all the virgins weeping."  
 And now she heard the massy gates  
 Harsh on their hinges turning ;  
 And now through all the castle heard  
 The woeful voice of mourning.

Aghast she started from her bed,  
 The fatal tidings dreading ;  
 "O speak," she cried, "My father's slain :  
 I see, I see him bleeding !"

"A pale corpse on the sullen shore,  
 At morn, fair maid, I left him ;  
 Even at the threshold of his gate  
 The foe of life bereft him.

"Bold, in the battle's front he fell,  
 With many a wound deformed :  
 A braver knight, nor better man,  
 This fair isle ne'er adorned."  
 While thus he spake, the grief-struck maid  
 A deadly swoon invaded ;  
 Lost was the lustre of her eyes,  
 And all her beauty faded.

Sad was the sight, and sad the news,  
 And sad was our complaining ;  
 But oh ! for thee, my native land,  
 What woes are still remaining !  
 But why complain ? the hero's soul  
 Is high in heaven shining :  
 May Providence defend our isle  
 From all our foes designing.





ELLIOT, JEAN, or JANE, a Scottish poetess, was born at Minto House, Teviotdale, in 1727; and died, either there or at Mount Teviot, the residence of her brother, Admiral John Elliot, March 29, 1805. She was a daughter of Sir Gilbert Elliot, second baronet of Minto; and sister to Sir Gilbert the poet mentioned above. It is said that she early gave evidence of unusual penetration and sagacity, and that her father, Lord Justice Clerk of Scotland, took a pride in her criticisms on his law papers. Once, when she was about nineteen, she displayed much strength of character and presence of mind by entertaining with graceful courtesy a party of Jacobites in search of her father as an obnoxious Whig. He had had time to escape to the neighboring crags and conceal himself, and the behavior of his daughter completely outwitted his pursuers, who withdrew without accomplishing the object of their mission. Sir Gilbert was himself a man of literary tastes. It was Gilbert who is said to have suggested to Jane the subject of her exquisite ballad *The Flowers of the Forest*, her only known poem. On account of the quaint pathos and the touching allusions to the remote past, readers were long inclined to believe the *Flowers of the Forest* was a relic of antiquity. Burns was, however, one of the first to insist that this ballad was a modern

composition, and when Sir Walter Scott wrote his *Border Minstrelsy* he inserted it (in 1803) as *by a lady of family in Roxburghshire*. Together with Scott, Ramsay of Ochertyre and Dr. Somerville share the credit of discovering the authorship of the famous ballad.

#### THE FLOWERS OF THE FOREST.

I've heard the lilting at our yowe-milking,  
Lasses a-lilting before the dawn of day ;  
But now they are moaning on ilka green loaning—  
The Flowers of the Forest are a' wede away

At buchts, in the morning, nae blithe lads are scorn-  
ing,  
The lasses are lonely, and dowie, and wae ;  
Nae daffin', nae gabbin', but sighing and sabbing,  
Ilk ane lifts her leglin and hies her away.

In hairst, at the shearing, nae youths now are jeering,  
The bandsters are lyart, and runkled, and gray ;  
At fair, or at preaching, nae wooing, nae fleeching—  
The flowers of the Forest are a' wede away.

At e'en, at the gloaming, nae swankies are roaming,  
'Bout stacks wi' the lasses at bogle to play,  
But ilk ane sits drearie, lamenting her dearie—  
The Flowers of the Forest are a' wede away.

Dule and wae for the order, sent our lads to the Bor-  
der !  
The English, for ance, by guile wan the day ;  
The Flowers of the Forest, that focht aye the fore-  
most,  
The prime o' our land, are cauld in the clay.

We hear nae mair lilting at our yowe-milking,  
Women and bairns are heartless and wae ;  
Sighing and moaning on ilka green loaning—  
The Flowers of the Forest are a' wede away.



ELLIOTT, CHARLES WYLLYS, an American miscellaneous writer, a lineal descendant of John Eliot, the "Apostle to the Indians," born at Guilford, Conn., May 27, 1817; died August 20, 1883. After engaging in mercantile business in New York, he became a pupil in landscape gardening of A. J. Downing, and in 1853 was appointed one of the commissioners for laying out the Central Park in New York. About 1872 he took up his residence at Cambridge, Mass., as manager of the Household Art Company of Boston. Besides being a frequent contributor to periodicals, he has written books on a great variety of subjects, some of them having been published anonymously. Among his acknowledged works are *Cottages and Cottage Life* (1848); *Mysteries, or Glimpses of the Supernatural* (1852); *St. Domingo, its Revolution and Hero* (1855); *The New England History* (1857); *Wind and Whirlwind* (1868); *American Interiors* (1875); *Pottery and Porcelain* (1878).

Speaking of Elliott's *New England History*, Professor Adams, of Cornell University, in his *Manual of Historical Literature*, says: "This work is not without real merits. The chapters on the discovery of the continent by the Northmen give a good view of the foundations on which a belief in the discovery rested at the time the work was written."

## THE FIRST SPRING AT PLYMOUTH.

With the return of spring came the sailing of the *Mayflower*. They had struggled through the winter, and the ship had always been in sight, a place of refuge and relief in any desperate emergency. While she lay in the bay, the pilgrims had a hold upon friends, civilization, and Christianity ; but let the ship once depart, and on the one hand there would be the broad, deep, tempestuous sea, and on the other, wide unknown forests, peopled by savages and wild beasts. Port Royal was the nearest point where they could find white men, and that was away some five hundred miles. The future was before them with all its uncertainties, which they must march forward to meet ; yet not one of the number returned to the ship. The sailing of the *Mayflower* surpasses in dignity, though not in desperation, the burning of his ships by Cortés. This small band of men, women, and children were grouped on the shore, watching her as she slowly set her sails and crept out of the bay and from their sight. When the sun set in the western forest, she disappeared in the distant blue. A few Indians might have been hovering on the neighboring heights, watching the departure of the great sea-bird ; but the last eyes that bade farewell to the *Mayflower* were those of women.

But the sky was not inky, nor was their future desperate. The sun still shone gloriously, the moon still bathed the earth with light, and the stars kept their ceaseless vigils. Spring here, as of old, followed winter ; the murmurings of the streams was heard, and the song of the turtle ; birds builded their nests, the tender grass sprung up under their feet, and the trees budded and burst forth into wondrous beauty. God was over all—their God, their friend, their protector here as in the Old World ; why should he not be more their friend than ever before ? Life had not been altogether lovely to them in the past ; it had not been pleasant in England to be put into dungeons, or to have one's ears dug out, or to be plundered by low-bred policemen, or to be hunted like wild beasts into mountains and holes of the

earth. Here there was freedom, room. He can only value this who has lost it ; yet no man lives, however low in the scale of civilization, who does not long for it, and will not suffer to get it : will suffer danger, pain and starvation rather than not be free. " Here," said one, " all are freeholders ; rent-day does not trouble us." Here, if anywhere, might not every one sit under his own vine ? Earth and sea had fruits, and they were free. No monopolist, with subtle alchemy, gathered the earnings of men ; no Church collected the unwilling tithes ; no tax-gatherer waited on them with hungry coffers ; no king, no pope, no soldier, challenged their gratitude for having taken their money to govern them. They could govern themselves. Social, religious, and political anomalies and technicalities had not yet become grievous burdens, bearing down soul and body at the earth. " Here," said Cushman, " we have great peace, plentie of the Gospel, and many sweet delights and varietie of comforts."—*The New England History, Vol. I., Chap. IX.*

#### NEW ENGLAND MEN, WOMEN, AND CHILDREN.

New England seems to have suffered for the want of two things : Amusement and Art. Why was this ? Necessity forced men to work—for the fertile lands were scarce, and the long winters required much food and shelter for man and beast. In a tropical land constant fruits seduce the body to repose ; but in a colder region the first warm sunshine of Spring must be watched, and seized, and planted along with the sprouting seed ; the early hours and the eventide must be devoted to hasten the crops, which in the short summer must grow and blossom, and bear their fruit. Nature does much, but man must do much ; he is the gnome whose cunning hand is to work up her black earths and rocks into golden grains. God helps those who help themselves was a doctrine practised in New England ; and however they prayed, they always worked. Through eight months in the year, no man or woman had time for amusement. Habits were thus fixed ; and when the Winter came, those who had passed the hey-day of life, were content with rest.

The young now and then indulged in outbursts of amusements, and ran into excesses which they might have escaped, had fathers and mothers taken part in the dance and the song. Another element had a marked influence upon manners: Not only must the body be sustained though despised ; but the soul must be saved. Serious men and women passed, into serious years, feared the wrath of God. Ignorant as all were of the laws of health, they feared to be cut down in a moment, and they sat with Death at their board. To such, mere forgetfulness seemed sinful, and a song savored of evil, while a light word or a laugh might be an insult to that God who shook the heavens and the earth with his thunders, and said unto them, " Repent, repent, for the day of the Lord is at hand ! " It is plain that they could not indulge in trifling amusements, and must discountenance it in their children. . . .

Art was neglected for much the same reasons that Amusement was discouraged. The necessities of a new country forbade one to make painting, or sculpture, or music, or poetry, the occupation of his life. Such a person would have failed to receive respect or support. Neither would those occupations have seemed consistent with the idea that a man was standing in the presence of an awful God, and liable at any moment to be called to judgment. Of the fine arts, music only received a brief attention as an accessory to the Sunday service. Art, therefore, failed to impart that grace and delicacy and ornament to life in New England, which is its province if properly used. . . .

The women of New England were truly helps-meet for men. They bore fully their share of labors and trials. They were the housewives, spinners and weavers, tailors, nurses, and doctors of New England ; they were dairy-maids and cooks, as well as friends and sweethearts. They kept the gardens, where beds of herbs ripened " for sickness," where roses and hollyhocks opened for beauty. They studied the weather and the almanac, and were wise to predict that if the moon's horns dipped we should have rain ; if the moon changed on Friday it would rain on Sunday. In New England women were never made the slaves or inferiors of men ; they were

co-equal in social life, and held a position superior to that held by them in England. Society did not, however, recognize their political rights. . . .

The children probably had as poor a time as any portion of the people, for the prevailing principles did not favor too much gayety. Besides the Catechisms, which were apt to prove indigestible to children, there was an infinite quantity of work to be done, and both women and children were required to do their share. To the latter fell a class of work known as "chores;" and these chores they were deputed to do, morning and night, besides their school duty. They consisted of bringing in the wood, feeding and milking the cow, taking her to and from pasture, picking up chips, making snow-paths, going of innumerable errands, carrying cold victuals to the poor, and so on—the odds and ends of daily life. This early inured children to the responsibility of life; and although it made them old before their time, it guarded them from that levity and recklessness which has ruined many a fine promise and wrecked many a high hope. So that the child-life of New England had its good side; and many a hearty and genial and generous man has grown out of these "chore-boys."—*The New England History, Vol. II., Chap I.*





ELLIOTT, EBENEZER, an English poet, born at Masborough, Yorkshire, March 17, 1781; died near Barnsley, England, December 1, 1849. His father was an iron-founder, and the son worked in the foundry until he was twenty-three. He then set up in business for himself, but was not successful. At thirty he made another and successful attempt, with a borrowed capital of £100. At sixty he retired from business, with a competent fortune, and passed the remainder of his life in his villa at Barnsley, near Sheffield. He began to write poetry as early as his seventeenth year, and some of his early productions attracted the favorable notice of Southey. His *Corn Law Rhymes* began to appear about 1830, and from these he derived the appellation of "The Corn Law Rhymer." A complete edition of his works up to that date was brought out in 1833-35. He, however, added to them at intervals, and soon after his death was published, in two volumes, *More Prose and Verse by the Corn Law Rhymer*, and also a brief *Autobiography*. Only a small part of Elliott's writings are of a political character. The greater portion of them are of a domestic nature, marked by a tender sentiment for nature, and the warmest feelings for humanity.

## THE EXCURSION.

Bone-weary, many-chided, trouble-tried !

Wife of my bosom, wedded to my soul !

Mother of nine that live, and two that died,

This day drink health from Nature's mountain-bowl ;

Nay, why lament the doom that mocks control ?

The buried are not lost, but gone before.

Then dry thy tears, and see the river roll

O'er rocks, that crowned yon time-dark heights of yore ;

Now, tyrant-like, dethroned to crush the weak no more.

The young are with us yet, and we with them.

Oh, thank the Lord for all He gives or takes :

The withered bud, the living flower or gem !

And He will bless us when the world forsakes !

Lo ! where thy fisher-born abstracted takes

With his fixed eyes the trout he cannot see.

Lo ! starting from his earnest dream he wakes !

While our glad Fancy, with raised foot and knee,

Bears down at Noë's side the bloom-bowed hawthorn-  
tree.

Dear children ! when the flowers are full of bees ;

When sun-touched blossoms shed their fragrant snow ;

When song speaks like a spirit from the trees,

Whose kindled greenness hath a golden glow ;

When clear as music, rill and river flow,

With trembling hues, all changeful, tinted o'er

By that bright pencil which good spirits know.

Alike in earth and heaven—'tis sweet once more

Above the sky-tinged hills to see the storm-birds soar.

. . . . .

Bright Eyebright ! loveliest flower of all that grow

In flower-loved England ! Flower whose hedgeside gaze

Is like an infant's ! What heart doth not know

Thee, clustered smiler of the bank ! where plays

The sunbeam with the emerald snake, and strays

The dazzling rill, companion of the road

Which the lone bard most loveth in the days

When hope and love are young ? Oh, come abroad,

Blue Eyebright ! and this rill shall woo thee with an ode.

Awake, blue Eyebright, while the singing wave  
 Its cold, bright, beauteous, soothing tribute drops,  
 From many a gray rock's foot and dripping cave ;  
 While yonder, lo, the starting stone chat hops ;  
 While here the cotter's cow its sweet food crops ;  
 While black-faced ewes and lambs are bleating there .  
 And, bursting through the briers, the wild ass stops,  
 Kicks at the strangers, then turns round to stare,  
 Then lowers his large red ears, and shakes his long  
 dark hair.

## HYMN TO BRITAIN.

Nurse of the Pilgrim Sires, who sought,  
 Beyond the Atlantic foam,  
 For fearless truth and honest thought,  
 A refuge and a home !  
 Who would not be of them or thee  
 A not unworthy son ?  
 That hears, amid the chained or free,  
 The name of Washington !

Cradle of Shakespeare, Milton, Knox !  
 King-shaming Cromwell's throne !  
 Home of the Russells, Watts, and Lockes !  
 Earth's greatest are thine own :—  
 And shall thy children forge base chains  
 For men that would be free ?  
 No ! by thy Elliots, Hampdens, Vanes,  
 Pyms, Sydneys, yet to be !

No !—for the blood which kings have gorged  
 Hath made their victims wise ;  
 While every lie that fraud hath forged  
 Veils wisdom from his eyes :—  
 But Time shall change the despot's mood ;  
 And Mind is mightiest then,  
 When turning evil into good  
 And monsters into men.

If round the soul the chains are bound  
 That hold the world in thrall—  
 If tyrants laugh when men are found  
 In brutal fray to fall—

Lord ! let not Britain arm her hands  
 Her sister states to ban ;  
 But bless through her all other lands,  
 Thy family of man.

For freedom if thy Hampden fought,  
 For peace if Falkland fell,  
 For peace and love if Bentham wrote,  
 And Burns sang wildly well—  
 Let Knowledge, strongest of the strong,  
 Bid hate and discord cease ;  
 Be this the burden of her song—  
 “ Love, liberty, and peace ! ”

Then, Father, will the nations all,  
 As with the sound of seas,  
 In universal festival,  
 Sing words of joy, like these :—  
 Let each love all, and all be free,  
 Receiving as they give.  
 Lord !—Jesus died for love and Thee !  
 So let thy children live !

## SONNET OF SPRING.

Again the violet of our early days  
 Drinks beauteous azure from the golden sun,  
 And kindles into fragrance at his blaze ;  
 The streams, rejoiced that Winter's work is done,  
 Talk of to-morrow's cowslips as they run.  
 Wild Apple ! thou art bursting into bloom ;  
 Thy leaves are coming, snowy-blossomed Thorn !  
 Wake, buried Lily ! Spirit, quit thy tomb ;  
 And thou, shade-loving Hyacinth, be born !  
 Then haste, sweet Rose ! Sweet Woodbine hymn the  
     morn,  
 Whose dew-drops shall illume with pearly light  
 Each grassy blade that thick embattled stands  
 From sea to sea ; while daisies infinite  
 Uplift in praise their little glowing hands,  
 O'er every hill that under heaven expands.

## A POET'S EPITAPH.

Stop, Mortal ! Here thy brother lies,  
The Poet of the poor :  
His books were rivers, woods, and skies,  
The meadow and the moor ;  
His teachers were the torn heart's wail,  
The tyrant and the slave,  
The street, the factory, the jail,  
The palace—and the grave.  
Sin met thy brother everywhere !  
And is thy brother blamed ?—  
From passion, danger, doubt, and care,  
He no exemption claimed.  
The meanest thing, earth's feeblest worm,  
He feared to scorn or hate ;  
But honoring in a peasant's form  
The equal of the great  
He blessed the steward whose wealth makes  
The poor man's little more ;  
Yet loathed the haughty wretch that takes  
From plundered labor's store.  
A hand to do, a head to plan,  
A heart to feel and dare :—  
Tell man's worst foes, here lies the man,  
Who drew them as they are.





ELLIS, SIR HENRY, an English diplomat and antiquarian, born at London, November 29, 1777 ; died there January 15, 1869. He was chief librarian of the British Museum from 1827 to 1856. He edited Brand's *Popular Antiquities* (1813) ; introduction to *Doomsday Book* (1816) ; Dugdale's *Monasticon* (1817), and published *Original Letters Illustrative of English History* (1824-46), mostly from material in the Museum. He wrote *Elgin Marbles of the Classic Ages* (1847) and *The Townley Gallery of Sculpture* (1847). He was Third Commissioner in Lord Amherst's embassy to China, in 1816, of which he wrote a narrative in 1817. This work is of special value as giving an account of the second formal attempt to open diplomatic relations between Great Britain and China.

#### LORD AMHERST AT THE CHINESE COURT.

Mandarins of all buttons were in waiting ; several princes of the blood, distinguished by clear ruby buttons and round flowered badges, were among them ; the silence, and a certain air of regularity, marked the immediate presence of the sovereign. The small apartment into which we were huddled, now witnessed a scene unparalleled in the history of even oriental diplomacy. Lord Amherst had scarcely taken his seat, when Chang delivered a message from Ho (Koong-yay), stating that the emperor wished to see the ambassador, and the commissioners immediately. Much surprise was naturally expressed ; the previous arrangement for

the eighth of the Chinese month, a period certainly much too early for comfort, was adverted to, and the utter impossibility of His Excellency appearing in his present state of fatigue, and deficiency of every necessary equipment, was strongly urged. During this time the room had filled with spectators, who rudely pressed upon us to gratify their curiosity. Some other messages were interchanged between the Koong-yay and Lord Amherst, who, in addition to the reasons already given, stated the indecorum and irregularity of his appearing without his credentials. In his reply to this it was said, that in the proposed audience the emperor merely wished to see the ambassador, and had no intention of entering upon business. Lord Amherst having persisted in expressing the inadmissibility of the proposition, and in transmitting through the Koong-yay a humble request to his imperial majesty that he would be graciously pleased to wait till to-morrow, Chang and another mandarin finally proposed that His Excellency should go over to the Koong-yay's apartments, from whence a reference might be made to the emperor. Lord Amherst, having alleged bodily illness as one of the reasons for declining the audience, readily saw that if he went to the Koong-yay, this plea would cease to avail him, positively declined compliance. This produced a visit from the Koong-yay, who used every argument to induce him to obey the emperor's commands. All proving ineffectual, with some roughness, but under pretext of friendly violence, he laid hands upon Lord Amherst, to take him from the room; another mandarin followed his example. He shook them off, declaring that nothing but the extremest violence should induce him to quit that room for any other place but the residence assigned to him; he further pointed out the gross insult he had already received, in having been exposed to the intrusion and indecent curiosity of crowds, who appeared to view him rather as a wild beast than the representative of a powerful sovereign. At all events, he entreated the Koong-yay to submit his request to his imperial majesty, who, he felt confident, would, in consideration of his illness and fatigue, dispense with his immediate appearance. The

Koong-yay then pressed Lord Amherst to come to his apartments, alleging that they were cooler, more convenient, and more private. This Lord Amherst declined. The Koong-yay, having failed in his attempt to persuade him, left the room for the purpose of taking the emperor's pleasure upon the subject. A message arrived soon after the Koong-yay's quitting the room, to say that the emperor dispensed with the ambassador's attendance ; that he had further been pleased to direct his physician to afford to His Excellency every medical assistance that his illness might require. The Koong-yay himself soon followed, and His Excellency proceeded to his carriage. The Koong-yay not disdaining to clear away the crowd, the whip was used by him to all persons indiscriminately , buttons were no protection ; and however indecorous, according to our notions, the employment might be for a man of his rank, it could not have been in better hands





ELLIS, SARAH (STICKNEY), an English miscellaneous writer, born in London, 1812; died at Hoddesdon, Herts, June 16, 1872. For many years she conducted a school for girls in Hertfordshire. In 1837 she became the wife of the Rev. William Ellis, mentioned below. By her writings she rendered valuable service to the cause of female education. She was the author of numerous works, among them *The Poetry of Life, Home, or the Iron Rule*, and *Women of England* (1838); *Summer and Winter in the Pyrenees* (1841); *The Daughters of England* (1842); *The Wives of England* and *The Mothers of England* (1843); *Family Secrets* (1841-43); *Pictures of Private Life* (1844); *Look to the End* (1845); *The Island Queen*, a poem, and *Social Distinctions, or Hearts and Homes* (1848-49); *Mothers of Great Men* (1860); *Education of the Heart* (1869), and *Melville Farm* (1871).

"Artistically speaking," writes Mrs. Hale in her work on *Distinguished Women*, "*The Poetry of Life* is the best work of Mrs. Ellis. It shows refined taste and a well cultured mind; and, like all the books of this authoress, an attempt at something more than merely pleasing—the wish to inculcate the purest morality based upon the religion of the Bible." Speaking of the novels of Mrs. Ellis, Mrs. Hale says: "We are loath to believe she pictures truly the condition of her country.

women; because, if she does, the character of the men of England must be selfish, sensual, hard and coarse!" The same distinguished American authority gives the crown of superiority in the higher sense of usefulness to the works which her English contemporary has addressed particularly to the women of her own land. "Candid and conscientious, her principles grounded on sincere religion, it seems to be the aim of this excellent woman to be humbly useful in her generation and to make the most use of her talents in doing good. *The Women of England*, and the other manuals of this series, are written professedly to direct the young, the unwise, and the ignorant. Neither metaphysical subtlety nor novelty was required to strike the sage and the philosopher. Well-known truths, and the sensible reiteration of useful advice are plainly set forth, and the guide of the whole is Christian doctrine. Such works must do good."

A writer in *Chambers's English Literature* says that "this lady is the Hannah More of the present generation. She has written fifty or sixty volumes, nearly all conveying moral or religious instruction, and all written in a style calculated to render them both interesting and popular."

#### THE CIRCLE OF GAVARNIE.

The Circle of Gavarnie is so named from its being a sort of basin, enclosed on all sides but one; and at the time we saw it, the depth of the hollow was covered with a thick bed of snow. Of its perpendicular height an idea may be formed by the great cascade, which falls over a surface of rock of fourteen hundred feet, thus

forming the highest waterfall in Europe. On the first melting of the snows, and at the season when we beheld it, it is as magnificent in the volume of water which descends as in its height. At the summit where it rolls over the lofty precipices, two gigantic masses of rock stand forth, as if to guard its fall, which is not interrupted until the last quarter of the distance, where a bolder and darker mass separates the column of water, without the majestic line of the whole cascade being broken. In order to form a correct idea of the beauty of the whole scene, it is necessary to imagine the rocks of the finest marble, streaked and variegated with every tint, from the deepest brown and purple, to the brightest yellow, sometimes varying even to rose-color. A perpendicular wall of this structure rises beyond the great waterfall; and down its side were precipitated twelve other waterfalls, while over its summit lay a vast field of snow: again another wall of marble, diversified with cascades, more faint and blue in the distance; and above all, the more majestic wall on which stand the two mighty rocks, called the Towers of Marboré, crowned with eternal snows, and all formed of the most beautiful marble, fluted like the columns of a Grecian temple. The highest of these walls of marble rises at a perpendicular height of about one thousand feet above the amphitheatre, which is formed by the receding of the different beds of snow, in the form of a semicircle. To the right, the snows and the pinnacles of rock seem to mingle into a mere chaotic mass; while, rising immediately from the bed of the hollow basin, are bold buttresses of the adjoining mountain, standing out like barriers to protect the whole; and over their perpendicular sides the most beautiful cascades were pouring, some of them like silver threads, making in all sixteen within the circle.

It is over this portion of the circle that the celebrated *Breche de Rolande* appears, a giant cleft in a solid wall of rock, about six hundred feet in height, said to have been made by the warrior from whom it derives its name, when he opened for himself a passage for his conquests over the Moors. Amongst the many wonders told of this more than mortal hero, he is said, after

effecting this passage into Spain, to have reached with one leap of his horse, the centre of the rocky defile, now called Chaos; and our guide actually stopped as we passed through it, to show us the mark of his horse's foot-print on the stone where he alighted.

The appearance of the Circle of Gavarnie is very deceptive as to its actual extent. It seemed but a trifle to walk from where we stood at the entrance, to the base of the great waterfall; yet the guide told us it would take an hour to reach it; and I could the more readily believe him, when I reflected that we could but just hear, from where we stood, the hissing fall of that immense body of water. Later in the season, when the heats of summer have prevailed with lengthened power, this waterfall works for itself an archway, which leaves a bridge of snow; and the waters then form a sort of lake in the hollow of the circle, the whole circumference of which is said to be about ten miles.—*Summer and Winter in the Pyrenees.*





ELLIS, WILLIAM, an English missionary, born in London, August 29, 1794; died at Hoddeston, Herts, June 9, 1872. His father was a poor man, and being unable to provide for his son's education, apprenticed him to a gardener. The boy took great interest in his work and acquired a knowledge of the cultivation of plants, which stood him in good stead in later years. While in the South Sea Islands he taught the islanders to raise many fruits and plants, which later proved a source of material wealth to them. In 1816 he went as a missionary to Polynesia, where he remained for eight years. After his return to England, he published a *Narrative of a Tour through Hawaii* (1826); *Polynesian Researches* (1828); a *History of Madagascar* (1838), and a *History of the London Missionary Society* (1844). Between 1853 and 1856 he went thrice to Madagascar for the London Missionary Society, and in 1858 published *Three Visits to Madagascar*. He had the honor of setting up the first printing-press in the South Sea Islands. In 1825 Ellis and his wife arrived in New Bedford, Mass., on a sailing vessel from the South Seas, and gave descriptive lectures of the people and his work among them. In 1867 he published *Madagascar Revisited, and A Vindication of the South Sea Missions from the Misrepresentation of Otto von Kotzebue*.

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## MALAGASY TOMBS.

Few of the general indications of the peculiar customs of the Malagasy are more remarkable than their places of sepulture. Most of their graves are family tombs or vaults. In their construction, much time and labor, and sometimes considerable property are expended. The latter is regulated by the wealth of the proprietor. In erecting a tomb, the first consideration is the selection of an eligible spot. Publicity and elevation are their two principal requisites. Sometimes a tomb is placed immediately in front of the house of the person by whom it is built, or it occupies a conspicuous place by the road-side. At other times, tombs are built on an elevation in the midst of the capital, or village, or where two or more roads meet, and very frequently they are built on the outskirts of the towns and villages. The site having been chosen, a large excavation is made in the earth, and the sides and roof of the vault are formed of immense slabs of stone. Incredible labor is often employed in bringing these slabs from a distance to the spot where the grave is to be constructed. When they are fixed in their appointed positions, each side or wall of a vault or tomb, six or seven feet high, and ten or twelve feet square, is often formed of a single stone of the above dimensions. A sort of subterranean room is thus built ; which, in some parts of the country, is lined with rough pieces of timber. The stones are covered with earth to the height of from fifteen to eighteen inches. This mound of earth is surrounded by a curb of stone-work, and a second and third parapet of earth is formed within the lower curb or coping, generally from twelve to eighteen inches in height, each diminishing in extent as they rise one above another, forming a flat pyramidal mound of earth, composed of successive terraces with stone facing and border, and resembling, in appearance, the former heathen temples of the South Sea islanders, or the pyramidal structures of the aborigines of South America : the summit of the grave is ornamented with large pieces of rose or white quartz. The stone-work exhibits, in many instances, very good workmanship, and reflects

great credit on the skill of the native masons. Some of these rude structures are stated to be twenty feet in width, and fifty feet long. The large slabs used in forming the tombs, as described already, are usually of granite or syenite. The natives have long known how to detach blocks of stone from the mountain mass by means of burning cow-dung on the part they wish to remove and dashing cold water along the line on the stone they have heated. Having been thus treated, the stone easily separates in thick layers, and is forced up by means of levers. "Odies," charms, are employed in marking out the desired dimensions of the slab, and to their virtue is foolishly attributed the splitting of the stone, though they well know that not all the "odies" in the kingdom would split one stone, if the usual heat were not applied. When the slab is detached, bands of straw are fastened round it, to prevent breakage in the removal. Strong ropes are attached to the slab, and, amidst the boisterous vociferations of the workmen, it is dragged away from the quarry. . . . Sometimes five or six hundred men are employed in dragging a single stone. A man usually stands on the stone, acting as director or pioneer. He holds a cloth in his hand, and waves it, with loud incessant shouts, to animate those who are dragging the ponderous block. At his shout they pull in concert. . . . Holy water is also sprinkled on the stone as a means of facilitating its progress, till at length, after immense shouting, sprinkling, and pulling, it reaches its destination. When the tomb is erected for a person deceased, but not yet buried, no noise is made in dragging the stones for its construction. Profound silence is regarded as indicating the respect of the parties employed. . . . The entrance to the tomb is covered by a large upright block of stone.—*History of Madagascar.*



ELLWOOD, THOMAS, an English miscellaneous writer, born at Crowell, Oxfordshire, in 1639; died at Amersham, March 1, 1713. He was of a wealthy family in Oxfordshire, but having while quite young become a member of the Society of Friends, he was disowned by his father, and was several times imprisoned. In 1662, through the recommendation of Dr. Pennington, he was given the position of reader to John Milton, then blind and who always kept a man to read to him, generally some gentleman's son, desirous of improving himself in classical literature. It was at Ellwood's suggestion that Milton wrote his second great epic poem, *Paradise Regained*. He had left the service of Milton on account of illness, and after his recovery suffered a term of imprisonment for his religious views and then went to visit Milton at his residence at Giles Chalfont. The great poet, during the course of an ordinary conversation, passed him the manuscript of *Paradise Lost* and asked him to read it at his leisure and return it with his critical opinion. When he brought home the manuscript Ellwood freely and modestly answered his question, and added: "Thou hast said much here of Paradise lost; but what hast thou to say of Paradise found? Milton made no reply but sat mute. At a subsequent meeting of the two men in London after *Paradise Regained*

had been published, the author acknowledged his indebtedness for the subject to Ellwood. He wrote several controversial works, a *Digest* of the historical portions of the Old and New Testaments, a poem entitled *Davidcis*, and an *Autobiography*, published after his death. In his *Autobiography* Ellwood gives several incidents of his intercourse with the poet.

MILTON AND "PARADISE REGAINED."

Mr. Milton received me courteously, as well for the sake of Dr. Paget who introduced me, as of Isaac Pennington who recommended me, to both of whom he bore a good respect; and, having inquired divers things of me, with respect to my former progressions in learning, he dismissed me to provide myself with such accommodations as might be most suitable to my future studies. I went therefore and took a lodging near to his house, as conveniently as I could; and, from thenceforward, went every day in the afternoon, except on the first day of the week; and sitting by him in his dining-room, read to him such books in the Latin tongue as he pleased to hear me read. At my first sitting to read to him, observing that I used the English pronunciation, he told me if I would have the benefit of the Latin tongue—not only to read and understand Latin authors, but to converse with foreigners, either abroad or at home—I must learn the foreign pronunciation. The Latin thus spoken seemed as different from that which was delivered as the English generally speak it, as if it was another tongue. My master, perceiving with what earnest desire I pursued learning, gave me not only all the encouragement, but all the help he could; for, having a curious ear, he understood, by my tone, when I understood what I read, and accordingly would stop me, examine me, and open the most difficult passages to me. . . .

Some little time before I went to Aylesbury prison, I was desired by my quondam master, Milton, to take a

house for him in the neighborhood where I dwelt, that he might get out of the city, for the safety of himself and his family, the pestilence then growing hot in London (1665). I took a pretty box for him in Giles Chalfont, a mile from me, of which I gave him notice, and intended to have waited upon him, and seen him well settled in it; but was prevented by that imprisonment. But now being released and returned home, I soon made a visit to welcome him into the country. After some common discourses had passed between us, he called for a manuscript of his, which, being brought, he delivered it to me, bidding me to take it home with me, and read it at my leisure, and when I had so done, return it to him with my judgment thereon.

When I came home, and had set myself to read it, I found it was that excellent poem which he entitled *Paradise Lost*. After I had, with the utmost attention, read it through, I paid him another visit, and returned him his book, with due acknowledgment for the favor he had done me, in communicating it to me. He asked me how I liked it, and what I thought of it, which I modestly, but freely told him; and after some further discourse I pleasantly said to him: "Thou has said much here of Paradise lost; but what hast thou to say of Paradise found?" He made me no answer, but sat some time in a muse; then broke off that discourse, and fell upon another subject.

After the sickness was over, and the city well cleansed, and become safely habitable again, he returned thither; and when afterward I went to wait on him there—which I seldom failed of doing whenever my occasions drew me to London—he shewed me his second poem, called *Paradise Regained*, and, in a pleasant tone said to me: "This is owing to you, for you put it into my head at Chalfont; which before I had not thought of."



EMBURY, EMMA CATHERINE (MANLEY), an American poetess, born in 1806; died in 1863. She was the daughter of Dr. James R. Manley, of New York. In 1828 she married Daniel Embury, of Brooklyn. She published *Guido and Other Tales*. She contributed to periodicals many poems and tales which were afterward collected and published in book form. Among these volumes are *The Blind Girl and Other Tales*; *Glimpses of Home Life*; *Pictures of Early Life*; *Nature's Gems, or American Wild Flowers* (1845), and *The Waldorf Family*, a fairy tale of Brittany, partly a translation and partly original (1848).

#### LIVING BEYOND THEIR MEANS.

The commencement of the second year found the young couple busily engaged in preparing for house-keeping. A stately house, newly built and situated in a fashionable part of the city, was selected by Mrs. Waterton, and purchased by her obsequious husband in obedience to her wishes, though he did not think it necessary to inform her that two-thirds of the purchase money was to remain on mortgage. They now only awaited the arrival of the rich furniture which Mrs. Waterton had directed her sister to select in Paris. This came at length, and with all the glee of a child she beheld her house fitted with carpets of such turf-like softness that the foot was almost buried in their bright flowers; mirrors that might have served for walls to the Palace of Truth; couches, divans and fauteuils, inlaid with gold, and covered with velvet most exquisitely painted; curtains whose costly texture had been quadrupled in value

by the skill of the embroiderers; tables of the finest mosaic; lustres and girandoles of every variety, glittering with their wealth of gold and crystal; and all the thousand expensive toys which serve to minister to the frivolous taste of fashion. . . . With all his good sense, Edward Waterton was yet weak enough to indulge a feeling of exultation as he looked round his magnificent house, and felt himself "master of all he surveyed." His thoughts went back to the time when the death of his father had plunged the family almost into destitution—when his mother had been aided to open a little shop of which he was chief clerk, until the kindness of his old uncle had procured for him a situation in a wholesale store, which had finally enabled him to reach his present eminence. . . . In spite of his better reason, he felt proud and triumphant. His self-satisfaction was somewhat diminished, however, by the sight of a bill drawn upon him by his brother-in-law in Paris, for the sums due on this great display of elegance. Ten thousand dollars—one-third of his wife's fortune—just sufficed to furnish that part of their new house which was intended for display. Thus seven hundred dollars was cut off from their annual income, to be consumed in the wear and tear of their costly gew-gaws; another thousand was devoted to the payment of interest on the mortgage which remained on his house; so that, at the very outset of his career, Edward found himself, notwithstanding his wife's estate, reduced to the "paltry two thousand a year" which he derived from his business.—*Glimpses of Home Life.*





EMERSON, RALPH WALDO, an American philosopher and poet, born at Boston, May 25, 1803 ; died at Concord, Mass., April 27, 1882. His father, grandfather, and great-grandfather were New England clergymen. His father died at forty-two, leaving a widow, a daughter, and four sons, of whom Ralph was the second. He entered Harvard College at thirteen. He was deficient in mathematics, but his renderings from Latin and Greek authors were better than those of his classmates who excelled him in grammatical knowledge. He made much use of the college library, which was then the largest in the country, although it contained barely 25,000 volumes. "He read and re-read the early English dramatists, and knew Shakespeare almost by heart." This proficiency in English literature, however, did not count in college records. Measured by these, his standing was a little above the middle in a class of sixty. In the estimation of his classmates he ranked much higher ; for he was chosen by them as their poet for "class-day."

His elder brother, William, also a Harvard graduate, had established in Boston a school for girls, in which Ralph was a teacher for several years, during which he also studied in theology. In 1826 he was "approbated to preach" by the Middlesex Association (Unitarian), and in 1829 he became



Portrait of a man, possibly a historical figure, shown in profile facing left. The image is heavily faded and lacks detail.



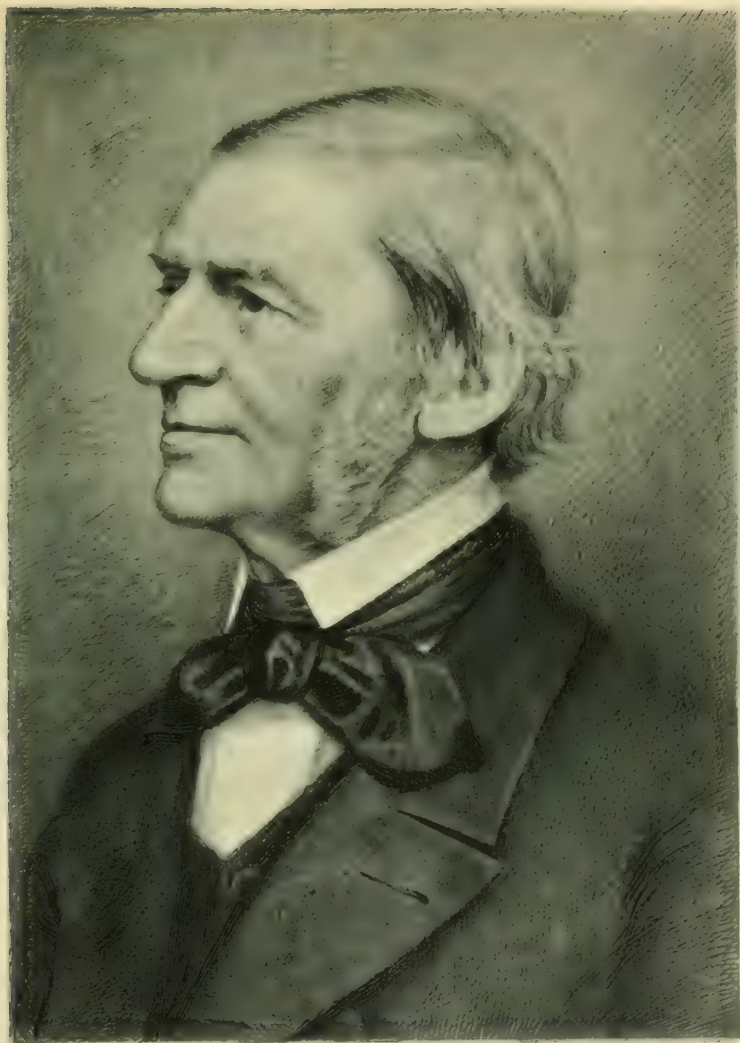
EMERSON, RALPH WALDO, an American philosopher and poet, born at Freetown, May 31, 1803; died at Concord, Mass., Oct. 27, 1882. He was educated at Harvard, and was a member of the American Academy of Arts and Sciences. He was a Unitarian, and his father died as such; but his religious views changed, and he became a Unitarian. He was a Unitarian, and his father died as such; but his religious views changed, and he became a Unitarian. He was a Unitarian, and his father died as such; but his religious views changed, and he became a Unitarian.

**RALPH WALDO EMERSON.**

Photogravure—From an etching by E. Reich.  
Specially engraved for the Ridpath Library.

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colleague to Henry Ware in the pastorate of the Second Church (Unitarian) in Boston. In the following year Mr. Ware resigned in order to become a professor at Harvard, and Emerson became sole pastor of the Boston church. In 1830 he married Ellen Louisa Tucker; but she died in the following year. Emerson's career as a clergyman lasted about four years. He came to the conviction that the ordinance of the "Lord's Supper," was not established by Jesus as one of perpetual observance by his followers, and that the formal consecration of the sacramental bread and wine was something which he could not conscientiously do. The congregation held that the rite should be observed as it had always been, and Emerson resigned the pastorate. His farewell discourse is the only one of his sermons which has been printed; and that not till 1877 by Mr. Frothingham, in his volume *Transcendentalism in New England*.

Emerson's resignation of the pastorate was accepted by the "proprietors;" but they voted that his salary should be continued, evidently hoping that he would rescind his resolution. He seems to have taken a few weeks to consider the matter; but near the close of December, 1832, he addressed a tender farewell letter to the people of his former charge, and immediately set out upon his first visit to Europe. His spirits were depressed by the recent loss of his young wife, and his health was seriously impaired. This visit to Europe lasted nearly a year. Most of the time was passed in Italy. But near the close he took a run to England; his main purpose being to see some half-

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dozen men—such as Coleridge, Wordsworth, De Quincey, and Carlyle, the last named of whom he had come to regard as “the latest and strongest contributor to the critical journals.” His meeting with Thomas Carlyle was in many ways an important epoch in the lives of the two men. Emerson was barely thirty; Carlyle, eight years older, had for some years been living at the lonely farm-house of Craigenputtoch, whither Emerson went to see him. This interview lasted only a few hours; but it resulted in a friendship which continued until both were old men. The two men never met again for some twenty years, when Emerson went to England upon a lecturing tour.

Emerson in withdrawing from the pulpit had abandoned the career upon which he had entered with brilliant prospects; but another was opened to him. The system of popular lecturing, which has come to be known as the “Lyceum,” had begun to develop itself. It gave scope for any man who had anything to say upon any subject which anybody wished to hear about. Emerson availed himself of the opening. His first lecture, upon “Water,” was delivered before the Boston Mechanics’ Association; this was followed by others upon his visit to Italy, upon “Man’s Relations to the Globe;” then in 1834 by a series of five upon Michelangelo, Milton, Luther, George Fox, and Edmund Burke; the first two of which, soon after published in the *North American Review*, were his first appearances in print. In 1835 he married Lidian Jackson, and took up his residence at Concord, Mass., which was his home during the re-

mainder of his life. From this time his profession was that of delivering lectures in all parts of the United States. For forty successive years he lectured before the Lyceum of Salem, Mass. His principal "courses" were ten upon "English History;" twelve upon "The Philosophy of History;" ten upon "Human Culture;" ten upon "Human Life;" ten upon "The Present Age;" and seven upon "The Times." These lectures, as such, have never been printed; but much of the substance of them is reproduced in his *Essays* and subsequent works.

Emerson's first book, entitled *Nature*, was published in 1836. It is a little book containing matter equal to about fifty pages of this Cyclopædia. It found very few readers at first. It was some twelve years before the first edition of five hundred copies was disposed of. Considering that there were forty years between the date of *Nature*, his first book, and *Letters and Social Aims*, his last, Emerson was by no means a voluminous writer. All his books would be comprised in half a dozen volumes of this Cyclopædia. The following is a list of them, arranged in the order of their dates of publication; but this is no certain indication of the time of their actual composition. Internal evidence indicates that some of the later ones were substantially composed long before the issue of some of those earlier published:

*Nature* (1836); *Essays* (first series, 1841; second series, 1847); *Poems* (1846); *Miscellanies*, consisting mainly of collegiate and other addresses, most of which had already been printed in *The Dial*

(1849); *Representative Men* (1850); several chapters in James Freeman Clarke's *Memoirs of Margaret Fuller Ossoli*, not included in Emerson's collected works (1852); *English Traits* (1856); *Conduct of Life* (1860); *May-day and Other Poems* (1867); *Society and Solitude* (1870); *Letters and Social Aims* (1875). All of the prose works after 1847, with the exception of *English Traits*, are properly so many new series of the *Essays*. To these should be added the *Letters to Thomas Carlyle*, extending through many years, and first published some years after the death of Emerson.

To complete the personal history of Emerson it is necessary only to add that in 1847 he again went to England in order to deliver lectures in the principal towns; and the results of his observations are embodied in the *English Traits*. He went to England again in 1868; but does not appear to have written anything in regard to his visit. In the later years of his life a singular change took place in his mental condition. The faculty of memory was almost wholly lost. He could not call to mind the word by which the most common object was designated. When he stood by the coffin of Longfellow, whom he had known and loved for many years, he looked upon the face of the dead, and said that it must be that of a most noble and lovable man; but he had no apparent recollection that he had ever seen it before.

#### THE TEACHINGS OF NATURE.

Our age is retrospective. It builds the sepulchres of the fathers. It writes biographies, histories, and criti-

cisms. The foregoing generations beheld God face to face. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not of tradition, and a revelation to us, and not the history of theirs? Embosomed for a season in Nature, whose floods of life stream around and through us, and invite us, by the powers they supply, to action proportioned to Nature, why should we grope among the dry bones of the past, or put the living generation into masquerade out of its faded wardrobe? . . .

Undoubtedly we have no questions to ask which are unanswerable. We must trust the perfection of the creation so far as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy. Every man's condition is a solution in hieroglyphic to those inquiries he would put. He acts it as life before he apprehends it as a truth. In like manner Nature is already, in its forms and tendencies, describing its own design. Let us interrogate the great apparition that shines so peacefully around us. Let us inquire to what end is Nature.—*Nature, Introduction.*

#### WHAT IS NATURE.

Philosophically considered, the universe is composed of Nature and the Soul. Strictly speaking, therefore, all that is separate from us, all which philosophy distinguishes as the *Not Me*—that is, both Nature and Art, all other men, and my own body—must be ranked under this name, *Nature*, in enumerating the values of Nature, and casting up their sum, I shall use the word in both senses: in its common and in its philosophical import. In inquiries so general as our present one the inaccuracy is not material; no confusion of thought will occur. *Nature*, in the common sense, refers to essences unchanged by man—space, the air, the river, the leaf. *Art* is applied to the mixture of his will with the same things; as in a house, a canal, a statue, a picture. But his operations, taken together, are so insignificant—a little chipping, baking, patching, and wash-

ing—that in an impression so grand as that of the world on the human mind, they do not vary the result.—*Nature, Introduction.*

#### SEEING NATURE.

Few adult persons can see Nature. Most persons do not see the sun ; at least, they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of Nature is he whose inward and outward senses are still truly adjusted to each other ; who has retained the spirit of infancy even into the era of manhood. His intercourse with Nature becomes part of his daily food. In the presence of Nature, a wild delight runs through the man, in spite of real sorrows. . . . Nature is a setting that fits equally well with a comic or a mourning piece. In good health the air is a cordial of inestimable value. Crossing a bare common in snow-puddles, at twilight, under a cloudy sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. In the woods, too, a man casts off his years, as the snake his slough, and at what period soever of life is always a child. In the woods is perpetual youth. Within these plantations of God a decorum and a sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods we return to reason and faith. . . . The greatest delight which the fields and the woods minister, is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me and I to them. The waving of the boughs in the storm is new to me and old ; it takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right.—*Nature, Chap. I.*

#### THE USE OF BEAUTY.

In certain hours Nature satisfies the soul purely by its loveliness, and without any mixture of corporeal benefit. I have seen the spectacle of morning from the hill-

top over against my house, from daybreak to sunrise, with emotions which an angel might share. The long slender bars of cloud float like fishes in the sea of crimson light. From the earth, as a shore, I look out into that silent sea. I seem to partake its rapid transformation; the active enchantment reaches my dust, and I dilate and conspire with the morning wind. How does Nature deify us with a few and cheap elements! Give me health and a day, and I will make the pomp of emperors ridiculous. The dawn is my Assyria; the sunset and moon-rise my Paphos, and unimaginable realms of Faerie; broad noon shall be my England of the senses and the understanding: the night shall be my Germany of mystic philosophy and dreams.—*Nature, Chap. III.*

#### NATURE AND THE ORATOR.

We know more from Nature than we can at will communicate. Its light flows into the mind forevermore, and we forget its presence. The poet, the orator, bred in the woods, whose senses have been nourished by their fair and appeasing changes year after year, without design and without heed, shall not lose their lesson altogether in the roar of cities or the broil of politics. Long hereafter—amidst agitation and terror in national councils—the solemn images shall reappear in their morning lustre as fit symbols and words of the thoughts which the passing event shall awaken. At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains as he saw and heard them in his infancy. And with these forms and spells of persuasion, the keys of power are put into his hands.—*Nature, Chap. IV.*

#### GENUINE HEROISM.

The characteristic of genuine heroism is its persistency. All men have wandering impulses, fits and starts of generosity. But when you have resolved to be great, abide by yourself, and do not weakly try to reconcile yourself with the world. The heroic cannot be the common, nor the common the heroic. Yet we have the weakness to expect the sympathy of people in those

actions whose excellence is that they outrun sympathy, and appeal to a tardy justice. If you would serve your brother, because it is fit for you to serve him, do not take back your words when you find that prudent people do not commend you. Be true to your own act, and congratulate yourself if you have done something strange and extravagant, and broken the monotony of a decorous age. It was a high counsel that I once heard given to a young person: "Always do what you are afraid to do." A simple manly character need never make an apology, but should regard its past action with the calmness of Phocion, when he admitted that the event of the battle was happy, yet did not regret his dissuasion from the battle.—*Essay on Heroism.*

#### CONSISTENCY.

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Out upon his guarded lips! Sew them up with pack-thread. Else, if you would be a man, speak what you think to-day, in words as hard as cannon-balls, and to-morrow speak what to-morrow thinks, in hard words again, though it contradict everything you said to-day. Ah, then, exclaim the aged ladies, you will be sure to be misunderstood! Misunderstood! It is a right fool's word! Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.—*Essay on Self-Reliance.*

#### HAVING IT MADE UP.

Ever since I was a boy I have wished to write a discourse on Compensation. I was lately confirmed in these desires by hearing a sermon at church. The preacher—a man esteemed for his orthodoxy—unfolded in the ordinary manner the doctrine of the Last Judg

ment. He assumed that judgment is not executed in this world ; that the wicked are successful ; that the good are miserable ; and then urged, from reason and from Scripture, a compensation to be made to both parties in the next life. No offence appeared to be taken by the congregation at this doctrine. As far as I could observe, when the meeting broke up they separated without remark on the sermon. Yet what was the import of this teaching ? What did the preacher mean by saying that the good are miserable in the present life ? Was it that houses and lands, offices, wine, horses, dress, luxury, are had by unprincipled men, whilst the saints are poor and despised ; and that a compensation is to be made to these last hereafter, by giving them the like gratifications another day—bank-stock and dubbloons, venison and champagne ? This must be the compensation intended ; for what else ? Is it that they are to have leave to pray and praise ? to love and serve men ? Why, that they can do now. The legitimate inference the disciple would draw was, “ We are to have such a good time as the sinners have now ; ” or, to push it to its extreme import, “ You sin now ; we shall sin by-and-by. We would sin now, if we could ; not being successful, we expect our revenge to-morrow.” The fallacy lay in the immense concession that the bad are successful ; that justice is not done now. The blindness of the preacher consisted in deferring to the base estimate of the market value of what constitutes a manly success, instead of confronting and convicting the world from the truth ; announcing the presence of the Soul, the omnipotence of the Will ; and so establishing the standard of good and ill, of success and falsehood, and summoning the dead to its present tribunal.—*Essay on Compensation.*

#### HUMANITY IN ART.

I remember when in my younger days I had heard of the wonders of Italian painting, I fancied that great pictures would be great strangers ; some surprising combination of color and form ; a foreign wonder, barbaric pearl and gold, like the spontoons and standards

of the militia, which play such pranks in the eyes and imaginations of schoolboys. I was to see and acquire I knew not what. When I came at last to Rome, and saw with eyes the pictures, I found that genius left to novices the gay and fantastic and ostentatious, and itself pierced directly to the simple and true; that it was the familiar and sincere; that it was the old, eternal fact I had met already in so many forms, unto which I had lived; that it was the plain *you* and *me* I knew so well, had left at home in so many conversations. I had the same experience already in a church at Naples. There I saw that nothing was changed with me but the place; and said to myself, "Thou foolish child, hast thou come out hither, over four thousand miles of salt water, to find that which was perfect to thee there at home?" That fact I saw again in the *Academeia* at Naples, in the chambers of sculpture, and yet again when I came to Rome and to the paintings of Raphael, Angelo, Sacchi, Titian, and Leonardo da Vinci. "What, old mole! workest thou in the earth so fast?" It had travelled by my side. That which I fancied I had left in Boston was here in the Vatican, and again at Milan, and at Paris, and made all travelling ridiculous as a tread-mill. I now require this of all pictures, that they domesticate me, not that they dazzle me. Pictures must not be too picturesque. Nothing astonishes men so much as common sense and plain dealing. All great actions have been simple, and all great pictures are. The Transfiguration, by Raphael, is an eminent example of this peculiar merit. A calm, benignant beauty shines over all this picture, and goes directly to the heart. It seems almost to call you by name. The sweet and sublime face of Jesus is beyond praise; yet how it disappoints all fond expectations! This familiar, simple, home-speaking countenance is as if one should meet a friend. The knowledge of picture-dealers has its value, but listen not to their criticism when your heart is touched by genius. It was not painted for them; it was painted for you; for such as had eyes capable of being touched by simplicity and lofty emotions.—*Essay on Art.*

## ALL IN EACH.

Inevitably does the universe wear our color, and every object fall successively into the subject itself. The subject exists, the subject enlarges; all things sooner or later fall into peace. As I am, so I see. Use what language we will, we can never say anything but what we are. Hermes, Cadmus, Columbus, Newton, Bonaparte, are the mind's ministers. Instead of feeling a poverty when we encounter a great man, let us treat the newcomer like a travelling geologist, who passes through our estate, and shows us good slate, or limestone, or anthracite, in our brush pasture. The partial action in each strong mind in one direction is a telescope for the objects on which it is pointed. But every other part of knowledge is to be pushed to the same extravagance, ere the soul obtains her due sphericity. Do you see that kitten chasing so prettily her own tail? If you could look with her eyes, you might see her surrounded with hundreds of figures performing complex dramas, with tragic and comic issues, long conversations and many characters, many ups and downs of fate: and meantime it is only puss with her tail. How long before our masquerade will end its noise of tambourines, laughter, and performance? A subject and an object—it takes so much to make the galvanic circuit complete; but magnitude adds nothing. What imports it whether it is Kepler and the sphere; Columbus and America; a reader and his book; or puss with her tail?—*Essay on Experience.*

## RECOGNIZING REAL WORTH.

In society high advantages are set down to the possessor as disadvantages. It requires the more weariness in our private estimates. I do not forgive in friends the failure to know a fine character, and to entertain it with thankful hospitality. When at last that which we have always longed for is arrived, and shines on us with glad rays out of that far celestial land, then to be coarse, then to be critical, and treat such a visitant with the jabber and suspicion of the

streets, argues a vulgarity that seems to shut the doors of heaven. This is confusion, this the right insanity, when the soul no longer knows its own, nor where its allegiance, its religion, are due. Is there any religion but this : to know that wherever in the wide desert of being the holy sentiment we cherish has opened into a flower, it blooms for me ? If none sees it, I see it ; I am aware—if I alone—of the greatness of the fact. Whilst it blooms, I will keep sabbath or holy time, and suspend my gloom and my folly and jokes. There are many eyes that can detect and honor the prudent and household virtues ; there are many that can discern Genius on his starry track, though the mob is incapable. But when that love which is all-suffering, all-abstaining, all-aspiring, which has vowed to itself that it will be a wretch and also a fool in this world, sooner than soil its white hands by any compliances, comes into our houses, only the pure and aspiring can know its face, and the only compliment they can pay it, is to own it. —*Essay on Character.*

#### RECEIVING AND GIVING.

He is a good man who can receive a gift well. We are either glad or sorry at a gift ; and both emotions are unbecoming. Some violence I think is done, some degradation borne, when I rejoice or grieve at a gift. I am sorry when my independence is invaded, or when a gift comes from such as do not know my spirit, and so the act is not supported ; and if the gift pleases me overmuch, then I should be ashamed that the donor should read my heart, and see that I love his commodity and not him. The gift, to be true, must be the flowing of the giver unto me, corresponding to my flowing unto him. When the waters are at a level, then my goods pass to him, and his to me. All his are mine, and all mine his. Hence the fitness of beautiful, not useful things for gifts. The expectation of gratitude is mean, and is continually punished by the total insensibility of the obliged person. It is a great happiness to get off without injury and heart-burning from one who has had the ill luck to be served by you. It is

a very onerous business this of being served, and the debtor naturally wishes to give you a slap. A golden text for these gentlemen is that which I so admire in the Buddhist, who never thanks, and who says, "Do not flatter your benefactors."—*Essay on Gifts*.

#### CELTS, GERMANS, NORSEMEN, AND NORMANS.

The sources from which tradition derives the English stock are three. First, the Celts or Sidonians, of whose beginning there is no memory, and their end is likely to be still more remote in the future, for they have endurance. They planted Britain, and gave to the seas and mountains names which are poems, and imitate the pure voices of Nature. They had no violent feudal tenure, but the husbandman owned the land. They had an alphabet, astronomy, priestly culture, and a sublime ritual. They made the best popular literature of the Middle Ages, in the songs of Merlin and the tender and delicious mythology of Arthur. But the English come mainly from the Germans, whom the Romans found it hard to conquer—say impossible to conquer, when one remembers the long sequel; a people about whom, in the old empire, the rumor ran, "There was never any that meddled with them that repented it not." The Norsemen are excellent persons in the main, with good sense, steadiness, wise speech, and prompt action. But they have a singular turn for homicide. Their chief end of man is to murder or be murdered. Oars, scythes, harpoons, crowbars, peat-knives, hay-forks are valued by them more for their charming aptitude for assassination. Never was poor gentleman so surfeited with life, so furious to get rid of it, as the Norseman. It was a proverb of ill condition to die the death of old age. The Normans came out of France into England worse men than they went into it one hundred and sixty years before. They had lost their own language, and learned the Romance, or barbarous Latin of the Gauls, and had acquired with the language all the vices it had names for. The Conquest has obtained in the chronicles the name of the "memory of sorrow." Twenty thousand thieves landed at Hastings. These founders of the

House of Lords were greedy and ferocious dragoons, sons of greedy and ferocious pirates. They were all alike. They took everything they could carry; they burned, harried, violated, tortured, and killed, until everything English was brought to the verge of ruin. Such, however, is the illusion of antiquity and wealth, that decent and dignified men now existing boast their descent from these filthy thieves, who showed a far juster conviction of their own merits by assuming for types the swine, goat, jackal, leopard, wolf, and snake, which they severally resembled.—*English Traits*.

#### ENGLISH DOMESTICITY.

Born in a harsh and wet climate, which keeps him indoors whenever he is at rest, and being of an affectionate and loyal temper, the Englishman dearly loves his home. If he is rich, he buys a demesne and builds a hall; if he is in middle condition he spares no expense on his house. An English family consists of a very few persons, who from youth to age are found revolving within a few feet of each other, as if tied by some tie tense as that cartilage which we have seen uniting the two Siamese. England produces, under favorable conditions of ease and culture, the finest women in the world. And as the men are affectionate and true-hearted, the women inspire and refine them. Nothing can be more delicate without being fantastical, nothing more firm and based in nature and sentiment than the courtship and mutual character of the sexes.—*English Traits*.

#### THE ANGLICAN CHURCH AND THE PEOPLE.

The English Church has many certificates to show of humble, effective service in humanizing the people, in cheering and refining men, feeding, healing, and educating. It has the seal of martyrs and confessors; the noblest Book; a sublime architecture; a ritual marked by the same secular merits—nothing cheap or purchasable. From the slow-grown Church important reactions proceed; much for culture, much for giving a direction to the nation's affection and will to-day. The

carved and pictured chapel—its entire surface animated with image and emblem—made the parish church a sort of book and Bible to the people's eyes. Then when the Saxon instinct had secured a service in the vernacular tongue it was the tutor and university of the people. The reverence for the Scriptures is an element of civilization ; for thus has the history of the world been preserved, and is preserved. Here in England every day a chapter of *Genesis* and a leader in *The Times*. This is a binding of the old and the new to some purpose.—*English Traits*.

## UPON GREAT MEN.

The search after great men is the dream of youth, and the occupation of manhood. We travel into foreign parts to find their works—if possible, to get a glimpse of them. . . . I count him a great man who inhabits a higher sphere of thought, into which other men rise with labor and with difficulty. He has but to open his eyes to see things in a true light, and in large relations ; while they must make painful corrections, and keep a vigilant eye on many sources of error. But the great man must be related to us. I cannot tell what I would know ; but I have observed that there are persons who, in their character and actions, answer questions which I have not skill to put. One man answers some questions which none of his contemporaries put, and is isolated.—*Representative Men*.

## PLATO.

Among books, Plato is entitled to Omar's fanatical compliment to the Koran, when he said, "Burn the libraries ; for their value is in this book." These sentences contain the culture of nations ; these are corner-stones of schools ; these are the fountain-head of literatures. A disciple in logic, arithmetic, ontology, morals or practical wisdom. There never was such range of speculation. Out of Plato come all things that are still written and debated among men of thought. Great havoc makes he among our originalities. We have reached the mountain from which all these drift-boulders were detached. For it is fair to credit the broad-

est generalizer with all the particulars deducible from his genius. Plato is philosophy, and philosophy Plato—at once the glory and the shame of mankind; thus neither Saxon nor Roman have availed to add any idea to his categories. No wife, no children has he; and the thinkers of all civilized nations are his posterity and are tinged with his mind. How many great men Nature is incessantly sending up out of night to be *his men*—Platonists! The Alexandrians, a constellation of genius; the Elizabethans, not less, Sir Thomas More, Henry More, John Hales, John Smith, Francis Bacon, Jeremy Taylor, Ralph Cudworth, Sydenham, Thomas Taylor, Marcilius Ficinus, and Picus Mirandola. Calvinism is in his *Phædo*; Christianity is in it. Moham-medanism draws all its philosophy, in its hand-book of morals—the *Akhlak-y-Jalaly*—from him. Mysticism finds in Plato all its texts. The citizen of a town in Greece is no villager or patriot. An Englishman reads, and says, "How English!" A German "How Teutonic!" an Italian, "How Roman and how Greek!" As they say that Helen of Argos had that universal beauty that everybody felt related to her, so Plato seems, to a reader in New England, an American genius. His broad humanity transcends all sectional lines.—*Representative Men.*

#### SWEDENBORG.

His books have no melody, no emotion, no humor, no relief to the dead prosaic level. The entire want of poetry in so transcendent a mind betokens the disease; and, like a hoarse voice in a beautiful person, is a kind of warning. I think sometimes he will not be read longer. His great name will turn a sentence. His books have become a monument. His laurel is so largely mixed with cypress, a charnel-breath so mingles with the temple-incense, that boys and maidens will shun the spot. Yet in this immolation of genius and fame at the shrine of conscience is a merit sublime beyond praise. He lived to purpose, he gave a verdict. He elected Goodness as the clew to which the soul must cling in all this labyrinth of Nature. I think of him as of some transmigrating votary of Indian legend, who

says, "Though I be dog, or jackal, or pismire in the last rudiments of nature, under what integument of ferocity, I cleave to the right as a sure ladder that leads up to man and to God. . . . Swedenborg has rendered a double service to mankind, which is now only beginning to be known. By the science of experiment and use he made his first steps. He observed and published the laws of Nature, and, ascending by just degrees from events to their summits and causes, he was fired with piety at the harmonies he felt, and abandoned himself to their joys and worship. This was his first service. If the glory was too bright for his eyes to bear, if he staggered under the trance of delight, the more excellent is the spectacle he saw—the realities of Being which beam and blaze through him, and which no infirmities of the prophet are suffered to obscure; and he renders a second passive service to men not less than the first—perhaps in the great circle of being, and in the retribution of spiritual Nature, not less glorious or less beautiful to himself.—*Representative Men*.

The volumes entitled *Conduct of Life, Society and Solitude, Letters and Social Aims* are made up of separate papers, with no special relation to each other; any one of them might as well have been placed in any other of the volumes. They may be properly considered as so many new series of the *Essays*.

#### IMMORTALITY.

Of Immortality, the soul when well employed, is inquisitive. It *is* so well, that it is sure it *will be* well. It asks no questions of the Supreme Power. The son of Antiochus asked his father when he would join battle: "Dost thou fear," replied the King, "that thou only in all the army wilt not hear the trumpet?" It is a high thing to confide that, if it is best that we should live, we shall live. It is a higher thing to have this conviction than to have the lease of indefinite centuries and millenniums and æons. Higher than the question of our duration is the question of our deserving. Immortality

will come to such as are fit for it ; and he who would be a great soul in the future must be a great soul now. It is a doctrine too grand to rest on any legend—that is, on any man's experience but our own. It must be proved, if at all, from our own activity and designs, which imply an interminable future for their display.—*The Conduct of Life.*

#### ILLUSIONS THEMSELVES ILLUSIONARY.

There is no chance and no anarchy in the universe. Every god is there sitting in his sphere. The young mortal enters the hall of the firmament ; there he is alone with them alone ; they pouring on him benedictions and gifts, and beckoning up to their thrones. On the instant, and incessantly, fall snowstorms of illusions. He fancies himself in a vast crowd, which sways this way and that, and whose movements and doings he must obey ; he fancies himself poor, orphaned, insignificant. The mad crowd drives him hither and thither, now furiously commanding this thing to be done, now that. What is he that he should resist their will, and think on himself ? Every moment new changes and new showers of deceptions to baffle and distract him. And when, by-and-by, for an instant, the air clears and the cloud lifts a little, there are the gods still sitting around him on their thrones—they alone with him alone.—*The Conduct of Life.*

#### A SERENE OLD AGE.

When life has been well-spent, age is a loss which it can well spare—muscular strength, organic instincts, gross bulk and works that belong to these. But the central wisdom, which was old in infancy, is young in fourscore years ; and dropping off obstructions, leaves, in happy subjects, the mind purified and wise. I have heard that whenever the name of man is mentioned, the doctrine of immortality is announced ; it cleaves to the constitution. The mode of it baffles our wit, and the whisper comes to us from the other side. But the inference from the intellect, hiving knowledge, hiving skill—at the end of life just ready to be born—affirms the inspirations of affection and of the moral sentiments.—*Society and Solitude.*

## THE ULTIMATE GREATNESS.

Men are ennobled by morals and by intellect ; but these two elements know each other, and always beckon to each other, until at last they meet in the man, if he is to be truly great. The man who sells you a lamp shows you that the flame of oil, which contented you before, casts a strong shade in the path of the petroleum which he lights behind it ; and this again casts a shadow in the path of the electric light. So does intellect when brought into the presence of character. Character puts out that light. We are thus forced to express our instinct of the truth by expressing the failure of experiences. The man whom we have not seen, in whom no regard of self degraded the explorer of the laws ; who by governing himself governed others ; sportive in manner, but inexorable in act ; who sees longevity in his cause ; whose aim is always distinct to him ; who carries fate in his eye—he it is whom we seek, encouraged in every good hour that here or hereafter he shall be found.—*Letters and Social Aims.*

Considering that Emerson wrote verse at intervals from boyhood up to near the close of his life, his poetical productions are of no considerable bulk. The longest of these does not exceed six hundred lines, and few of them have more than fifty. The little poem *Brahma* presents a Buddhist view of universal existence.

## BRAHMA.

If the red slayer think he slays,  
Or if the slain think he is slain  
They know not well the winding ways  
I keep, and pass and turn again.

Far or forgot to me is near :  
Shadow and sunlight are the same ;  
The vanished gods to me appear ;  
And one to me are shame and fame.

They reckon ill who leave me out ;  
 When me they fly, I am the wings ;  
 I am the doubter and the doubt,  
 And I the hymn the Brahmin sings.

The strong gods pine for my abode,  
 And pine in vain the sacred seven,  
 But thou, meek lover of the good,  
 Find me, and turn thy back on heaven.

Some of Emerson's most characteristic poems are prefixed by way of mottoes to one or another of his *Essays* :

MOTTO TO "EXPERIENCE."

The Lords of Life, the Lords of Life,  
 I saw them pass  
 In their own guise,  
 Like and unlike,  
 Portly and grim,  
 Use and Surprise,  
 Surface and Dream,  
 Succession swift and spectral Wrong,  
 Temperament without a tongue,  
 And the Inventor of the game,  
 Omnipresent without a name.  
 Some to see, some to be guessed,  
 They marched from East to West,  
 Little Man, least of all,  
 Among the legs of his guardians tall,  
 Walked about with puzzled look :  
 Him by the hand kind Nature took :  
 Dearest Nature, strong and mild,  
 Whispered, "Darling, never mind !  
 To-morrow they will wear another face :  
 The Founder thou ! these are thy race."

—*Essays*.

MOTTO TO "WORSHIP."

This is he who felled by foes,  
 Sprung harmless up, refreshed by blows :

He to captivity was sold,  
 But him no prison bars would hold :  
 Though they sealed him on a rock,  
 Mountain chains he can unlock.  
 Thrown to lions for their meat,  
 The crouching lion kissed his feet :  
 Bound to the stake, no fears appalled,  
 But arched o'er him an honoring vault,  
     This is he men miscall Fate,  
 'Threading dark ways, arriving late,  
 But ever coming in time to crown  
 The truth, and hurl wrong-doers down.  
 He is the oldest and best known,  
 More near than aught thou call'st thine own.  
 Yet, greeted in another's eye,  
 Disconcerts with glad surprise.  
 This is Jove, who, deaf to prayers,  
 Floods with blessings unawares.

Draw, if thou canst the mystic line  
 Severing rightly his from thine :  
 Which is Human, which Divine ?

—*The Conduct of Life.*

Two of Emerson's poems are Elegies. One is in memory of his brother Edward Bliss Emerson, a young man of rare promise, who went for his health to Porto Rico, and died there in 1832. The other is a *Threnody* for his own boy. We give only portions of these poems :

IN MEMORIAM E. B. E.

There is no record left on earth,  
     Save in the tablets of the heart,  
 Of the rich inherent worth,  
     Of the grace that on him shone  
 Of eloquent lips and joyful wit,  
 He could not frame a word unfit,  
     An act unworthy to be done.  
 Honor prompted every glance,

Honor came and sat beside him,  
In lowly cot or painful road ;  
And evermore the cruel god  
Cried "Onward!" and the palm-branch showed.  
Born for success he seemed  
With grace to win, with heart to hold ;  
With shining gifts that took all eyes ;  
With budding power in college halls,  
As pledged in coming days to forge  
Weapons to guard the State, or scourge  
Tyrants despite their guards or walls.  
On his young promise Beauty smiled,  
Drew his free homage unbeguiled ;  
And prosperous Age held out the hand,  
And richly his large future planned ;  
And troops of friends enjoyed the tide :—  
All, all, was given, and only health denied. . . .  
O'er thy rich dust the endless smile  
Of Nature in thy Spanish isle  
Hints never loss or cruel break,  
And sacrifice for love's dear sake ;  
Nor mourn the unalterable days  
That Genius goes and Folly stays.  
What matters how or on what ground  
The freed soul its Creator found ?  
Alike thy memory embalms  
That orange-grove, that isle of palms,  
And those loved banks whose oak-boughs bold  
Root in the blood of heroes old.

## THRENODY.

I see my empty house ;  
I see my trees repair their boughs ;  
And he, the wonderous child,  
Whose silver warble wild  
Outvalued every passing sound  
Within the air's cerulean round—  
The hyacinthine boy, for whom  
Morn might break and April bloom.  
The gracious boy, who did adorn  
The world whereinto he was born,

And by his countenance repay  
The favor of the living Day—

Has disappeared from the Day's eyes,  
Far and wide she cannot find him ;  
My hopes pursue, they cannot bind him ;  
Returned this day, the South-wind searches,  
And finds young pines and budding birches,  
But finds not the budding man.  
Nature, who lost him, cannot remake him ;  
Fate let him fall, Fate can't retake him,  
Nature, Fate, Man, him seek in vain.  
O child of Paradise !  
Boy who made dear his father's home,  
In whose deep eyes  
Men read the welfare of the times to come !  
I am too much bereft,  
The world dishonored thou last left.  
Oh, Truth and Nature's costly lie !  
Oh, richest fortune sourly crossed !  
Born to the future, to the future lost ! . . .

The deep Heart answered : Weepest thou ?  
Worthier cause for passion wild  
If I had *not* taken the child.  
And deemest thou as those who pore,  
With aged eyes, short way before—  
Think'st Beauty vanished from the coast  
Of matter, and thy darling lost ? . . .  
Wilt thou not ope thy heart to know  
What rainbows teach, and sunsets show ?  
Verdict which accumulates.  
From lengthening scroll of human fates ;  
Voice of earth to earth returned ;  
Prayers of Saints that only burned—  
Saying : What is excellent,  
As God lives, is permanent ;  
Hearts are dust, hearts' loves remain ;  
Heart's love will meet with thee again. . . .  
Silent rushes the swift Lord  
Through ruined systems still restored ;  
Broad-sowing, bleak and void to bless,

Plants with worlds the wilderness ;  
 Waters with tears of ancient sorrow  
 Apples of Eden, ripe to-morrow  
 House and tenant go to ground,  
 Lost in God, in Godhead drowned.

THE SONG OF NATURE.

Mine are the night and morning,  
 The pits of air, the gulf of space,  
 The sportive sun, the gibbous moon,  
 The innumerable days.

I wrote the past in characters,  
 Of rock and fire the scroll ;  
 The building of the coral sea,  
 The planting of the soul. . . .

But he, the Man-child glorious—  
 Where tarries he the while ?  
 The rainbow shines his harbinger,  
 The sunset gleams his smile.

I travail in pain for him,  
 My creatures travail and wait ;  
 His couriers come by squadrons,  
*He* comes not to the gate.

Twice have I moulded an image,  
 And thrice outstretched my hand :  
 Made one of day, and one of night,  
 And one of the salt sea-sand.

One in a Judæan manger,  
 And one by Avon stream,  
 One over against the mouths of Nile,  
 And one in Academe.

I moulded kings and saviours,  
 And bards o'er kings to rule ;  
 But fell the starry influence short,  
 The cup was never full.

EMERSON'S LIBRARY.





Yet whirl the glowing wheels once more,  
And mix the bowl again ;  
Seethe, Fate ! the ancient elements,  
Heat, Cold, Wet, Dry, and Peace and Pain.

Let War and Trade, and Creeds and Song  
Blend, ripen race on race—  
The sunburnt world a Man shall breed  
Of all the zones, and countless days.

## MAY-DAY.

Daughter of heaven and earth, coy Spring,  
With sudden passion languishing,  
Maketh all things coyly smile,  
Painteth pictures mile on mile ;  
Holds a cup with cowslip wreaths,  
Whence a smokeless incense breathes .

Hither rolls the storm of heat ;  
I feel its fiery billows beat ;  
Like a sea which me infolds.  
Heat, with viewless fingers moulds,  
Swells, and mellows, and matures,  
Paints and flavors, and allures ;  
Bud and brier inly warms,  
Still enriches and transforms ;  
Gives the reed and lily length ;  
Adds to oak and oxen strength ;  
Burns the world in tepid lakes,  
Burns the world, yet burnt remakes.  
Enveloping Heat, enchanted robe,  
Makes the daisy and the globe,  
Transforming what it doth infold—  
Life out of death, new out of old ;  
Painting fawns' and leopards' fells,  
Seethes the gulf-encroaching shells ;  
Fires gardens with a joyful blaze  
Of tulips in the morning rays.  
The dead log touched bursts into leaf,  
The wheat-blade whispers of the sheaf,  
What god is this imperial Heat,  
Earth's prime secret, sculpture's seat ?

Doth it bear hidden in its heart  
 Water-line patterns of all art?  
 Is it Dædalus? is it Love?  
 Or walks in mask almighty Jove,  
 And drops from Power's redundant horn  
 All seeds of beauty to be born? . . .

Under gentle types, my Spring  
 Marks the might of Nature's king;  
 An energy that reaches thorough,  
 From Chaos to the dawning morrow;  
 Into all our human plight—  
 The soul's pilgrimage and flight.  
 In city or in solitude,  
 Step by step lifts bad to good,  
 Without halting, without rest,  
 Lifting better up to best;  
 Planting seeds of knowledge pure,  
 Through earth to ripen, through heaven endure.

SURSUM CORDA.

Seek not the spirit if it hide  
 Inexorable to thy zeal:  
 Baby do not whine and chide:  
 Art thou not also real?  
 Why shouldst thou stoop to poor excuse?  
 Turn on the accuser; roundly say,  
 "Here am I, here I will remain  
 Forever to myself soothfast;  
 Go thou sweet Heaven, or at thy pleasure stay!  
 Already Heaven with thee its lot has cast,  
 For only it can absolutely deal."

THE SOUL'S PROPHECY.

All before us lies the way;  
 Give the past unto the wind,  
 All before us is the Day,  
 Night and Darkness are behind.  
 Eden with its angels bold,  
 Love and flowers and coolest sea,  
 Is less an ancient story told,  
 Than a glowing prophecy.

**In the Spirit's perfect air,  
 In the Passions tame and kind,  
 Innocence from selfish care,  
 The real Eden we shall find.**

**When the soul to sin hath died,  
 True and beautiful and sound,  
 Then all earth is sanctified,  
 Up springs Paradise around.**

**From the Spirit-land afar  
 All disturbing force shall flee ;  
 Stir nor Toil, nor Hope shall mar  
 Its immortal unity.**

THE PAST.

**The debt is paid,  
 The verdict said,  
 The Furies laid,  
 The plague is stayed,  
 All fortunes made.**

**Turn the key and bolt the door,  
 Sweet is Death forevermore.  
 Nor haughty Hope, nor swart Chagrin,  
 Nor murdering Hate can enter in.  
 All is now secure and fast,  
 Not the gods can shake the past,  
 Flies to the adamant door,  
 Bolted down forevermore.**

**None can enter there ;  
 No thief so politic,  
 No Satan with his royal trick,  
 Steal in by window, chink, or hole,  
 To bind or unbind, add what lacked,  
 Insert a leaf or forge a name,  
 New-face or finish what is packed  
 Alter or mend eternal Fact.**

THE SNOW-STORM.

**Announced by all the trumpets of the sky,  
 Arrives the Snow, and driving o'er the field,  
 Seems nowhere to alight ; the whitened air  
 Hides hills and woods, the river and the heaven,**

And veils the farm-house at the garden's end.  
 The steed and traveller stopped, the courier's feet  
 Delayed, all friends shut out, the house-mates sit  
 Around the radiant fire-place, enclosed  
 In a tumultuous privacy of storm.

Come see the North-wind's masonry,  
 Out of unseen quarry evermore.  
 Furnished with file, the fierce artificer  
 Curves his white bastions with projected roof  
 Round every windward stake, or tree, or door,  
 Speeding—the myriad-handed—his wild work.  
 So fanciful, so savage, naught cares he  
 For number or proportion. Mockingly,  
 On coop or kennel he hangs Parian wreaths ;  
 A swan-like form invests the hidden thorn ;  
 Fills up the farmer's lane from wall to wall,  
 Maugre the farmer's sighs ; and at the gate,  
 A tapering turret over tops the work.  
 And when his hours are numbered, and the world  
 Is all his own, retiring, as he were not,  
 Leaves, when the sun appears, astonished Art,  
 To mimic in slow structures, stone by stone,  
 Built in an age, the mad Wind's night-work,  
 The frolic architecture of the snow.

#### THE MOUNTAIN AND THE SQUIRREL.

The Mountain and the Squirrel ;  
 Had a quarrel ;  
 And the former called the latter " Little Prig."  
 Bun replied :  
 " You are doubtless very big ;  
 But all sorts of things and weather  
 Must be taken in together  
     To make up a year  
     And a sphere ;  
 And I think it no disgrace  
 To occupy my place.  
 If I'm not so large as you,  
     You are not so small as I,  
     And not half so spry.  
 I'll not deny you make

A very pretty squirrel-track ;  
Talents differ ; all is well and wisely put ;  
If I cannot carry forests on my back,  
Neither can you crack a nut.

## THE CONCORD HYMN.

*(Sung at the completion of the Concord Monument, April  
19, 1836.)*

By the rude bridge that arched the flood,  
Their flag to April's breeze unfurled,  
Here once the embattled farmers stood,  
And fired the shot heard round the world.

The foe long since in silence slept ;  
Alike the conqueror silent sleeps ;  
And Time the ruined bridge has swept  
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,  
We set to-day a votive stone,  
That memory may their deed redeem,  
When, like our sires, our sons are gone.

Spirit, that made those heroes dare  
To die, or leave their children free,  
Bid time and nature gently spare  
The shaft we raise to them and thee.





**EMMONS, NATHANAEL**, an American theologian, born at East Haddam, Conn., April 20, 1745; died at Franklin, Mass., September 23, 1840. He graduated at Yale in 1767; was licensed to preach in 1769, and was ordained pastor at Franklin in 1773. His ministry here lasted until 1827—a period of fifty-four years, during which he directed the studies of nearly one hundred theological students. Numerous writings of his were published during his lifetime; and a complete copy of his *Works*, with a *Memoir* by Rev. Jacob Ide, appeared in 1842. Another *Memoir* of him by Professor Edwards A. Park was published in 1861. Dr. Emmons exerted a decided influence upon the New England theology of his day, although upon many metaphysical and speculative points he differed widely from the current “Calvinistic” opinion of the time. He held that sinfulness or holiness exists solely in the exercise of the voluntary affections, so that there is no depravity except in voluntary disobedience of the divine law; and that God is the producing cause of every act of the human mind, although man himself is perfectly free in the performance of his voluntary acts. This, in the view of his opponents, was making God the source of all sinfulness as well as of all holiness.

## UNIVERSALITY OF THE DIVINE AGENCY.

It God be a universal agent, then to deny his universal agency is virtually to deny his existence, which amounts to perfect infidelity. God founds his claim to divinity upon his universal agency; and implicitly says that he should not be God, if he did not form the light and create darkness, make peace and create evil. This is strictly true. For if he be God, he is the Creator of all things; and if he be the Creator of all things, he must be the Upholder, Preserver, and Disposer of all things. If he be the free moral agent, who brought all things into existence, he is morally obliged to exercise an universal agency in supporting and governing all things. If he be God, he must be perfectly wise and good; and if he is perfectly wise and good, he must exercise an universal and powerful agency over all his creatures and all his works, and dispose of them in the wisest and best manner possible. To deny his universal agency is to impeach both his wisdom and goodness, which is virtually denying his divinity, or his eternal power and Godhead. To deny his universal agency implies one of these two things: either that he cannot exercise an universal agency, or that he neglects to do it; but neither the one nor the other is consistent with his being what he claims to be—the only Living and True God; and therefore the denial is either open infidelity or impious blasphemy. . . . It is difficult to mention a more important truth than the universal agency of God. It lies at the foundation of all religion, and deeply affects the whole intelligent universe. For if he did not exercise an universal agency over all his creatures and works, he would not be worthy of the supreme love and entire confidence of any of his creatures. It argues profound ignorance, or bold presumption, to charge any one with blasphemy for maintaining or teaching the universal agency of God, which reflects the highest honor upon him.—*Sermon on the Divine Agency.*

## GOD'S AGENCY IN EVIL.

If God exercises an universal agency upon the hearts of men, then he can form as many vessels of mercy and vessels of wrath as he decreed to form, in perfect consistency with their free agency. Divine agency and human agency are perfectly consistent. Divine agency consists in free, voluntary exercises ; and human agency consists in free, voluntary exercises. God can act right freely, and sinners act wrong freely. He can make them love and hate, choose and refuse ; and consequently can mould and fashion their hearts just as he pleases, consistently with their perfect free agency. He has always been forming vessels of mercy and vessels of wrath from the beginning of the world to this day ; and he is now exercising his powerful and irresistible agency upon the heart of every one of the human race, and producing either holy or unholy exercises in it. The vessels of mercy act freely in embracing the gospel ; and the vessels of wrath act freely in rejecting it. He can make as many as he pleases embrace the gospel in the day of his power, in one place and another. All sinners are in his hand, as the clay is in the hand of the potter ; and he can turn the heart of the one as easily as the heart of another from sin to holiness, from enmity to love, and from opposition to entire submission. Though God is creating darkness rather than light, and evil rather than good, here and in ten thousand other places in the world, yet the time may not be far distant when he will form light and not darkness, make peace and not evil, here and all over the world. His hand is not shortened that it cannot save as well as destroy. His purposes have not changed, nor will his promises fail. He will work, and none shall let it. He will display the riches of his grace, here and everywhere else, as fully and as fast as possible. He created darkness to prepare the way for light ; and evil to prepare the way for good.—*Sermon on the Divine Agency.*



**EMPEDOCLES**, Greek philosopher, poet, and statesman, born at Agrigentum, Sicily, about 490 B.C.; died in Peloponnesus about 430 B.C. He was a unique and interesting figure during the latter half of the fifth century B.C. Many accounts of his teachings and doings have been handed down, but all are more or less tinged with improbability. The most plausible accounts represent him as a man of great inherited wealth, of which he made a lavish display, while at the same time he was a vigorous champion of democracy against aristocracy. He wielded a powerful influence over the Sicilians by his eloquence, wealth, and scholarship. He was at once statesman, prophet, physician, physicist, and reformer. He maintained the dignity of his wealth by going about dressed in robes of purple, girded with golden bands, wearing his long hair bound by a Delphic garland, and with brazen sandals on his feet. He seems to have been quick to detect the aims of incipient tyrants and successful in frustrating the aims of the opponents of popular rights. His philosophy was generally on the lines laid down by Pythagoras and Parmenides, though he advanced original ideas, which formed the nucleus around which subsequent philosophers developed their theories. He originated the theory that nature consists of four elements—fire,

air, earth, and water. These four elements, he taught, are eternally brought into union, and eternally parted from each other by two divine powers—love and hatred—attractive and repulsive forces which all can see at work among men, but which really pervade the whole world. In the aggregation and segregation of the primary elements, Empedocles, like the more recent atomists, accounts for the process which corresponds to the popular ideas of growth and decay. He taught that nothing new can come into being—that the only change that can take place is the change caused by the rearrangement of the elements in their positions relative to each other. His ideas of the physiological development of plants and animals seem to foreshadow, in a crude way, the now generally accepted theory of the survival of the fittest by natural selection and environment. He taught the transmigration of souls in the doctrine that divinity (or affinity) is eternal, passing from element to element, nowhere finding a home.

Empedocles pretended to magic powers and encouraged the belief among the people that he was something of a god. Stories were told of the miraculous power by which he rendered fertile the marshes around Selinus, and of how by a grotesque device he turned the course of the winds which ruined the harvests of Agrigentum, and of his miraculous restoration to life of a woman who had lain in a trance. Legends are also extant of his translation from among men in a blaze of glory. It is also said that he threw him-

self into the crater of Etna in order that the people might think, from his sudden disappearance, that he had been a god, but that this deception was betrayed by the volcano casting up his brazen sandals.

The literary remains of Empedocles consist of about four hundred lines of a poem on the *Nature and Principles of Things*, which originally contained five thousand lines, and less than one hundred verses of the *Hymn of Purification*.

"The figure of Empedocles of Agrigentum," says a writer in the *North British Review*, "when seen across the twenty-three centuries which separate us from him, presents perhaps a more romantic appearance than that of any other Greek philosopher. In his lifetime, and among contemporary Greeks, he swept the stage of life like a great tragic actor, and left to posterity the fame of genius as a poet, a physician, a patriot, and a philosopher. The well-known verses of Lucretius are enough to prove that the glory of Empedocles increased with age, and bore the test of time. Reading them, we cannot but regret that poems which so stirred the reverent enthusiasm of Rome's greatest singer have been scattered to the winds, and that what we now possess of their remains affords but a poor sample of unimpaired magnificence."

It has been said that the "misfortune of Empedocles as a philosopher consisted in this—that he succeeded only in resuming the results of contemporary speculation, and of individual research in a philosophy of indisputable originality, with-

out anticipating the new direction which was about to be given to human thought by Socrates and Plato. He closed one period—the period of poetry and physical theories and mysticism. The period of prose, of logic, and of ethics was about to begin. He was the last of the great colonial sages of Greece.”

#### HIS PRETENSION TO DIVINITY.

Friends who dwell in the great city hard by the yellow stream of Acragas, who live on the Acropolis, intent on honorable cares, harbors revered of strangers, ignorant of what is vile ; welcome ; but I appear before you an immortal god, having overpassed the limits of mortality, and walk with honor among all, as is my due, crowned with long fillets and luxuriant garlands. No sooner do I enter their proud prosperous cities than men and women pay me reverence, who follow me in thousands, asking the way to profit, some desiring oracles, and others racked by long and cruel torments, hanging on my lips to hear the spells that pacify disease of every kind.

#### THE MISERY OF EARTH.

I lifted up my voice, I wept and wailed, when I beheld the unfamiliar shore. A hideous shore on which dwell murder, envy, and the troop of baleful destinies, wasting corruption and disease. Through Atés' meadow they go wandering up and down in gloom. There was the queen of darkness, and Heliope with her far-searching eyes, and bloody strife, and mild-eyed peace, beauty and ugliness, swiftness and sloth, and lovely truth, and insincerity with darkling brows. Birth, too, and death, slumber and wakefulness, motion and immobility, crowned majesty and squalid filth, discordant clamor and the voice of gods.

#### UNIVERSAL LOVE.

When strife has reached the very bottom of the seething mass, and love assumes her station in the centre of

the ball, then everything begins to come together, and to form one whole—not instantaneously, but different substances come forth, according to a steady process of development. Now when these elements are mingling, countless kinds of things issue from their union. Much, however, remains unmixed, in opposition to the mingling elements, and these malignant strife still holds within his grasp. For he has not yet withdrawn himself to the extremities of the globe; but part of his limbs still remain within its bounds, and part have passed beyond. As strife, however, step by step, retreats, mild and innocent love pursues him with her force divine; things which had been immortal instantly assume mortality: the simple elements become confused by interchange of influence. When these are mingled, then the countless kinds of mortal beings issue forth, furnished with every sort of form,—a sight of wonder.





ENGLISH, THOMAS DUNN, an American physician, prose-writer, and poet, was born at Philadelphia, Pa., June 29th, 1819, and died April 1st, 1902. He took his degree of M. D. from the University of Pennsylvania in 1839; studied law, and was admitted to the bar in 1842, and became connected, as contributor or editor, with various periodicals. In 1856 he established himself as a physician in New Jersey, near the city of Newark; and has from time to time represented his district in the Legislature of New Jersey. He has written several novels under pseudonyms, and three under his own name: *Walter Woolfe* (1844); *MDCCCXLIV.*, and *Ambrose Fecit* (1867). He has brought out upon the stage twenty or more dramatic pieces, of which only *The Mormons* has been printed. His numerous poems appeared originally in periodicals. Of these he published a volume in 1855, *American Ballads* in 1880, and *Boy's Book of Battle Lyrics* in 1885. His ballad *Ben Bolt*, first published in 1855, had a wide popularity for several years, and was then almost forgotten amid the abundance of popular songs ringing in the public ear, until the dramatization, in 1895, of George Du Maurier's *Trilby*, in which the piece had been incorporated, when it again suddenly sprung into popular favor as an old comrade returned from abroad, and doubtless had much to do with the success of *Trilby* in America and its subsequent favorable reception in London.

BEN BOLT.

Don't you remember sweet Alice, Ben Bolt—  
 Sweet Alice, whose hair was so brown,  
 Who wept with delight when you gave her a smile,  
 And trembled with fear at your frown?  
 In the old church-yard in the valley, Ben Bolt,  
 In a corner obscure and alone,  
 They have fitted a slab of the granite so gray,  
 And Alice lies under the stone.

Under the hickory-tree, Ben Bolt,  
 Which stood at the foot of the hill,  
 Together we've lain in the noonday shade,  
 And listened to Appleton's mill.  
 The mill-wheel has fallen to pieces, Ben Bolt,  
 The rafters have tumbled in,  
 And a quiet which crawls round the walls as you gaze  
 Has followed the olden din.

Do you mind the cabin of logs, Ben Bolt,  
 At the edge of the pathless wood,  
 And the button-ball tree, with its motley limbs,  
 Which nigh by the door-step stood?  
 The cabin to ruin has gone, Ben Bolt,  
 The tree you would seek for in vain;  
 And where once the lords of the forest waved  
 Are grass and golden grain.

And don't you remember the school, Ben Bolt,  
 With the master so cruel and grim,  
 And the shaded nook in the running brook  
 Where the children went to swim?  
 Grass grows on the master's grave, Ben Bolt,  
 The spring of the brook is dry,  
 And of all the boys who went to school,  
 There are only you and I.

There is a change in the things I loved, Ben Bolt,  
 They have changed from the old to the new;  
 But I feel in the depths of my spirit the truth,  
 There never was change in you.

Twelvemonths twenty have passed, Ben Bolt,  
Since first we were friends—yet I hail  
Your presence a blessing, your friendship a truth,  
Ben Bolt of the salt-sea gale.

## THE FIGHT AT LEXINGTON.

Tugged the patient, panting horses, as the coulter keen  
and thorough,  
By the careful farmer guided, cut the deep and even  
furrow ;  
Soon the mellow mould in ridges, straightly pointing as  
an arrow,  
Lay to wait the bitter vexing of the fierce, remorseless  
harrow,  
Lay impatient for the seeding, for the growing and the  
reaping,  
All the richer and the readier for the quiet winter  
sleeping.

At his loom the pallid weaver, with his feet upon the  
treddles  
Watched the threads alternate rising, with the lifting of  
the heddles—  
Not admiring that, so swiftly, at his eager fingers  
urging,  
Flew the bobbin-loaded shuttle 'twixt the filaments  
diverging  
Only labor dull and cheerless in the work before him  
seeing,  
As the warp and woof uniting brought the figures into  
being.

Roared the fire before the bellows ; glowed the forge's  
dazzling crater ;  
Rang the hammer on the anvil, both the lesser and the  
greater ;  
Fell the sparks around the smithy, keeping rhythm to  
the clamor,  
To the ponderous blows and clanging of each unrelent-  
ing hammer ;

While the diamonds of labor, from the curse of Adam  
    borrowed,  
Glittered in a crown of honor on each iron-beater's  
    forehead.

Through the air there came a whisper, deepening quickly  
    into thunder,  
How the deed was done that morning that would rend  
    the realm asunder ;  
How at Lexington the Briton mingled causeless crime  
    with folly,  
And a king endangered empire by an ill-considered vol-  
    ley.  
Then each heart beat quick for vengeance, as the anger-  
    stirring story  
Told of brethren and of neighbors lying corpses stiff and  
    gory.

Stops the plough and sleeps the shuttle, stills the black-  
    smith's noisy hammer,  
Come the farmer, smith, and weaver, with a wrath too  
    deep for clamor ;  
What they fiercely purposed doing every glance they  
    give avouches,  
As they handle rusty firelocks, powder-horns and bul-  
    let-pouches ;  
As they hurry from the workshops, from the fields, and  
    from the forges,  
Venting curses deep and bitter on the latest of the  
    Georges. . . .

I was but a beardless stripling on that chilly April  
    morning,  
When the church-bells backward ringing, to the minute-  
    men gave warning ;  
But I seized my father's weapons—he was dead who one  
    time bore them—  
And I swore to use them stoutly, or to never more re-  
    store them ;  
Bade farewell to sister, mother, and to one than either  
    dearer,  
Then departed as the firing told of red-coats drawing  
    nearer.

On the Britons came from Concord—'twas a name of  
mocking omen ;

Concord never more existed 'twixt our people and the  
foemen—

On they came in haste from Concord, where a few had  
stood to fight them ;

Where they failed to conquer Buttrick, who had stormed  
the bridge despite them ,

On they came, the tools of tyrants, 'mid a people who  
abhorred them ;

They had done their master's bidding, and we purposed  
to reward them. . . .

'Twas a goodly sight to see them ; but we heeded not  
its splendor,

For we felt their martial bearing hate within our hearts  
engender,

Kindling fire within our spirits, though our eyes a mo-  
ment watered,

As we thought on Moore and Hadley, and their brave  
companions slaughtered ;

And we swore to deadly vengeance for the fallen to de-  
voté them,

And our rage grew hotter, hotter, as our well-aimed bul-  
lets smote them. . . .

When to Hardy's Hill their weary, waxing-fainter foot-  
steps brought them,

There again the stout Provincials brought the wolves  
to bay and fought them ;

And though often backward beaten, still returned the  
foe to follow,

Making forts of every hill-top and redoubts of every  
hollow.

Hunters came from every farm-house, joining eagerly to  
chase them—

They had boasted far too often that we ne'er would  
dare to face them. . . .

With nine hundred came Lord Percy, sent by startled  
Gage to meet them,

And he scoffed at those who suffered such a horde of  
boors to beat them.

But his scorn was changed to anger, when on front and  
flank were falling,  
From the fences, walls, and roadsides, drifts of leaden  
hail appalling :  
And his picked and chosen soldiers, who had never  
shrunk in battle,  
Hurried quicker in their panic when they heard the  
firelocks rattle.

Into Boston marched their forces, musket-barrels  
brightly gleaming,  
Colors flying, sabres flashing, drums were beating, fifes  
were screaming.  
Not a word about their journey ; from the General to  
the Drummer,  
Did you ask about their doings, than a statue each was  
dumber ;  
But the wounded in their litters, lying pallid, weak and  
gory,  
With a language clear and certain, told the sanguinary  
story. . . .

On the day the fight that followed, neighbor met and  
talked with neighbor ;  
First the few who fell they buried, then returned to  
daily labor.  
Glowed the fire within the forges, ran the ploughshare  
down the furrow,  
Clicked the bobbin-shuttle—both our fight and toil was  
thorough ;  
If we labored in the battle, or the shop, or forge, or  
fallow,  
Still came an honest purpose, casting round our deeds a  
halo.

Tnough they strove again, these minions of Germaine,  
and North and Gower,  
They could never make the weakest of our band before  
them cower ;  
Neither England's bribes nor soldiers, force of arms,  
nor titles splendid,  
Could deprive of what our fathers left as rights to be  
defended.

And the flame from Concord spreading, kindled kindred  
conflagrations,  
Till the Colonies United took their place among the  
nations.

## MOMMA PHCEBE.

Ef my hah is de colo' o' silbah,  
I ain't mo' d'n fifty yea' ole ;  
It tuck all dat whiteness f'om mo'ning',  
An' weepin' an' tawtah o' soul.  
Faw I los' bofe my dahlin' men-child'en—  
De two hev done gone to deh res'—  
My Jim, an' my mist'ess' Mahs' William,  
De pah dat hev nussed at my breas'.

Miss' Lucy she mawied in Ap'il,  
An' I done got mawied in May ;  
An' bofe o' our beautiful child'en  
Wah bo'n de same time to a day.  
But while I got bettah an' strongah,  
Miss' Lucy got weakah an' wuss ;  
Den she died, an' dey guv me de baby,  
De leetle Mahs' William, to nuss.

De two boys weh fotch up togeddah,  
Miss' Lucy's alongside o' mine ;  
Ef one got hisse'f into mischief,  
De uddah wer not fuh behine.  
When Mahs' William, he went to de college,  
Why, nuffin on ahf den won' do,  
But Jeemes, his milk-bruddah, faw sah bent,  
Mus' git an' mus' go wid him too.

Dey come back in fo' yea' faw to stay yeh—  
I allow 'twas the makin' o' Jim ;  
Setch a gemplum, the young colo'd weemen  
Got pullin' deh caps dah faw him.

THOMAS DUNN ENGLISH

But he wasn't a patch to Mahs' William,  
Who'd grown up so gran' an' so tall ;  
An' he hadn't fo'got his ole momma,  
Faw he hugged me, he did, fo' dem all.

Den Mahs' Dudley was tuck wid de fevah,  
An' I nussed him, po' man, to de las' ;  
An' my husban', Ben Prossah, he cotch it,  
An' bofe f'om dis life dey done pas'.  
Mahs' William, he run de plantation,  
But de niggahs could easy fool him ;  
An' de place would have all come to nuffin',  
Ef 'twant faw old momma an' Jim.

Well at las'—I dunno how dey done it,  
An' jes' what the fightin' was faw—  
But the No'f an' de Souf got a quarlin',  
An' Mahs' William 'd go to de waw.  
De folks roun' 'bout raised a squad'on,  
An' faw capen de men 'lected him.  
I prayed he'd stay home wid his people ;  
But he went, an' o' co'se he tuck Jim. . . .

We hea' 'bout dem two sets a-fightin',  
I reckon faw mo' d'n fo' yea' ;  
An' bimeby we lahnt dat de Yankees  
Wid deh ahmy was a comin' quite neah.  
An' den deh was fit a great battle,  
Jes' ovah dat hill dat you sees ;  
We could hea' all de cannon a-roa'in',  
An' see de smoke obah dem trees.

I sot in my cabin a-prayin'—  
I t'ought o' my two boys dat day—  
An' de noise it went fudda an' fudda,  
Till all o' it melted away.  
An' de sun it sot awfully an' bloody  
An' a great pile of fi' in de sky ;  
An' beyon' was de dead men a-lyin',  
An' de wounded a-gwine for to die.

Den I riz an' I call for ole Lem'el,  
An' a couple o' mo' o' de boys ;

An' s' I : " Now you saddle de hosses,  
 An' be kehful an' don't make no noise  
 An' we'll go to de fiel' o' de battle  
 Afo' de las' bit o' de beams  
 O' daylight is gone, an' we'll look dah  
 Faw our young Mahs' William an' Jeemes."

An', oh ! what a sight deh wah, honey ;  
 A sight you could nevvah fo'git ;  
 De piles o' de dead an' de dyin'—  
 I see um afo' my eyes yit.  
 An' de blood an' de gashes was ghas'ly,  
 An' shibbe'd de soul to see,  
 Like de fiel' o' de big Ahmageddon,  
 Which yit is a-gwine for to be.

Den I hea'd a voice cryin' faw " wahtah ! "  
 An' I toted de gode to de place,  
 An' den, as I guv him de drink dah,  
 My teahs dey fell ober his face.  
 Faw he was shot right froo de middle,  
 An' his mahstah lay dead dah by him ;  
 An' he *sed*, s'e, " Is *dat* you dah, momma ? "  
 An' I *sed*, s' I, " Is *dat* you dah, Jim ? "

" It's what deh is lef' o' me, momma ;  
 An' young Mahs' William's done gone ;  
 But I foun' de chap dat done kill him,  
 An' he lies dah all clove to de bone.  
 An' po' young Mahs' William, in dyin',  
 Dese wah de wo'ds dat he sed—  
 ' Jes' you tell you' Momma, Mom' Phœbe—' "  
 Den I scream, faw de dahlin' fall—dead ! . . .

Den on to de ole plantation  
 We toted de cawpses dat night,  
 An' we guv um a beautiful beh'yum,  
 De colo'd as well as de white.  
 An' I shall be jined to dem child'n  
 When de Jegmen' Day comes on ;  
 For God 'll be good to Mom' Phœbe  
 When Gab'el is blowin' his ho'n.



ENNIUS, QUINTUS, a famous Roman epic poet, born at Rudiaë, in Calabria, 239 B.C.; died at Rome, perhaps about 169 B.C. He was one of the founders of Latin Literature. He was of Greek parentage, but served in the Roman army in Sardinia 204 B.C. In 184 he was admitted to Roman citizenship, and obtained the patronage of Scipio, Cato, and others, and taught Greek and translated Greek plays. His principal work, called the *Annales*, originally consisted of eighteen books, only fragments of which survive. It was an epic poem on the history and destiny of Rome, and was for a long time the most popular poem in the language. He also wrote several tragedies and comedies. He accompanied M. Fulvius Nobilior in his Ætolian campaign 189 B.C., and was present at the capture of Ambracia, which formed the subject of one of his dramas, the presentation of which probably took place two years later, at the celebration of the general's triumph. He died at the age of seventy, immediately after producing the tragedy *Thyestes*. He compared himself, at the close of his great epic, in contemplation of the close of the great work of his life, to a gallant horse which, after having often won the prize at the Olympic games, obtained his rest when weary with age. He expresses much pride and satisfaction in his life work in the epitaph which he

composed to be placed under his bust after his death. "Let no one weep for me or celebrate my funeral with mourning; for I still live as I pass to and fro through the mouths of men." A good idea of his character and his relation to men like Fulvius Nobilior may be gained from the description in his *Annales* of a confidential friend of the Roman general Servilius, which is said by the grammarian Ælius Stilo to be a pen picture of the poet himself. This friend is described as being sent for by Servilius during a battle, and is described as one "whom Servilius gladly made the sharer of his table, his talk and his cares, when tired out with speaking on great affairs of state in the broad Forum and august Senate, one to whom he could frankly speak about serious matters or jest about trifles—one to whom he could safely confide all that he cared to utter, with whom he had much hearty entertainment alone and in society—one whose nature could never be prompted to any baseness through levity or malice—a learned, loyal, pleasant man, contented and cheerful, of much tact and courtesy, choice in his language and of few words, with much old buried lore; with knowledge of men, and much skill in divine and human law, who knew well when to speak and when to keep silent."

The titles of about twenty-five of his tragedies are known, and fragments varying in length from a few words to twenty lines have been preserved. These remains show his works to have been adaptations, and, in some instances, translations from Euripides. One or two only were original.

"Ennius let us reverence," says Quintilian, "as we should groves of holy antiquity, whose grand and venerable trees have more sanctity than beauty. Others are nearer our own day, and more useful for the matter in hand. *Ovid* in his heroics is as usual wanton, and too fond of his own talent, but in parts he deserves praise."

In a review of Vahlen's recension of the poetical remains of Ennius, the London *Christian Remembrancer* for the last quarter of 1859 says: "There can be no doubt that the greatest loss that Latin poetry has sustained is that of the works of Ennius. One can quite echo old Scaliger's wish: 'Would that we had kept Ennius, and had lost Statius, Silius, Italicus, Lucan, *et tous ces garçons là!*' The few fragments which we possess of the great works of Ennius, *The Annals of the Roman History*, are such as are quoted by the grammarians for the illustration of some remarkable or archaic construction. We have two complete pieces, but by far the greater number are single lines or half-lines."

#### THE ANSWER OF PYRRHUS.

I ask no gold for the captives, nor shall you give me a ransom; we are not making a gainful trade of war; but, quitting ourselves like men, let us determine which of us shall live with the sword and not with gold. Let us try by valor whether dame Fortune wishes you or me to live and what fate she brings: and hear this, too, I am resolved to give liberty to those whom the fortune of war has spared; I present them, take them away. I give them with the will of the great gods.—*Translated by C. T. RAMAGE.*

## FRIENDSHIP.

A true friend is distinguished in the crisis of hazard and necessity, when the gallantry of his aid may show the worth of his soul and the loyalty of his heart.—  
*From Day's Collacon.*

## UNIFORMITY.

As a ship having a sure anchor may lie safe in any place, so the mind that is ruled by perfect reason is uniform in conduct.

## HIS EPITAPH, BY HIMSELF.

See, O citizens,  
The image of old Ennius ;  
He made luminous  
Th' achievements of our ancestors.  
Let none honor me  
With tears ; nor weeping funeral  
Make. Why ? 'Tis my will  
To live on tongues of men.

—Translated for THE UNIVERSITY OF LITERATURE.





EÖTVÖS, BARON JOSEF, Hungarian novelist, publicist, orator, and statesman, born at Budapest, Hungary, September 3, 1813; died there February 2, 1871. His education was begun at his father's estate, Stuhlweissenburg, and continued at Buda, where he studied law and philosophy. His first literary work was the translation, in 1830, of Goethe's *Goetz von Berlichingen*. This was shortly followed by two original comedies and a tragedy, *Revenge*. At the age of twenty he began his official career as a vice-notary. He was afterward employed at the Hungarian Chancellery at Vienna, and then spent a year in continental travel, and on his return was appointed to a seat in the district court of justice at Eperies, which office he soon resigned and withdrew to his grandfather's estate at Salyi, and devoted himself to literary work. In 1835 he was elected a member of the Kisfaludy Society, which learned body had been impressed with the excellence of his dramatic works. The highest point of his fame was reached in 1838, by the publication of his novel *Karthausi* (the Carthusian). Between 1838 and 1841 there was published at Pesth the *Arvizkönyv* (Inundation Book) for the benefit of the sufferers by the flood which had devastated the city in 1838. Eötvös was made editor of this work, which extended to five volumes and contained

contributions from various distinguished literary men. In 1839, in recognition of his literary merit, he was elected a member of the Hungarian Academy of Sciences. In 1840, having removed from Salyi to Buda, he took his seat in the upper house of the Hungarian Diet, and lent his voice and pen to the advanced political movement of the period. In advocacy of his reform ideas he wrote, in 1840, *A Falu Jegyzője* (The Village Notary), in which he vividly portrayed the abuses of the old system of public administration in Hungary by county elections. The vigor of this narrative, combined with the humorous and political character of the incidents related, caused it to be considered one of the best national tales in the whole circle of European literature. In 1847 he published a historical romance entitled *Magyarország 1514 ben* (Hungary in 1514). The force and popularity of this work was the direct cause of the emancipation of the Hungarian peasantry, which was virtually effected in the following year. In fact, many of the great reforms which have from time to time been introduced into the Hungarian constitution are in a great measure due to the political and literary labors of Eötvös. Upon the formation of the first responsible Hungarian ministry in 1848, Baron Eötvös was made Minister of Public Instruction, but within the year was obliged to resign his office and quit the country on account of the assassination of the Governor of Hungary. In 1851 he returned to Pesth and published another political work, *A XIX Század Uralkodó Eszméinek Befolyása az Alladalomra* (The Influ-

ence of the Ruling Ideas of the Nineteenth Century on the State), which was followed by further popular changes in the constitution, and when in 1867 the second Hungarian ministry was called into existence, Eötvös was again made Minister of Public Instruction.

"Baron Eötvös," writes Lloyd Sanders in his *Celebrities of the Century*, "is the Lowell of Hungary. He rendered important service to his countrymen by his zealous endeavors to promote a higher culture among them and by his literary works, many of which advocate administrative purity." Speaking particularly of *The Village Notary*, Professor Sanders says that "the vigor of the narrative, combined with the humorous and political character of the incidents related, have caused it to be considered one of the best national tales in the whole circle of European literature, and to be translated into German and English."

Francis Pulsky, in his introduction to the English translation of *The Village Notary*, says that Baron Eötvös, during his temporary retirement from Parliament, had intended merely to amuse himself by writing a sketch of life in a Hungarian province, "in which he put together a variety of small sketches and studies from Nature and formed them into one grand picture, for the express purpose of caricaturing the political doings in our country. But, fortunately for the public, he was a better poet than a politician; and his political pamphlet ripened, very much against his will, into one of the most interesting works of fiction that the Hungarian language can boast of.

His book was eagerly read, and enthusiastically admired." The writer of an excellent article on this book in the *Edinburgh Review* thinks that it ought to have been named, not after the notary of the village, but after the peasant Viola, the true child of the Hungarian plains, whose history is the history of the distinction between the freeman and the serf.

#### THE VICTIM OF AGRARIAN DESPOTISM.

"I was humble and inoffensive," said he, "and yet they did not spare me. I did my duty; indeed I did more than my duty. I obeyed when they commanded. I took my hat off when I met them. I fawned upon them like a dog. I would have kissed their feet to induce them to leave Susi and my child alone, to leave my house alone, and yet——" Viola remembered all the insults he had suffered. He recollected how they would have forced him to leave his wife in her hour of sorrow; how they dragged him through the village; how the justice gave orders to tie him to the whipping-post; how he seized the axe, and turned its edge against the head of a fellow-creature; and how the blood filled him with horror. He raised his hands to Heaven! "No!" cried he; "may God have mercy upon me! but whatever I may have done, I cannot repent it. If I were to live it over again, if I were to see them standing round me, laughing and jeering, and if I were to see the axe, I'd seize it again, and woe to the man that should come near me."—*From The Village Notary.*

#### "THE HUNGARIAN'S JOY IS IN HIS TEARS."

And why not? Since the features of the parent tribe are handed down from one generation to another, there is nothing more natural than that we should retain the *historical* features of our ancestors, viz.: the stamp of gravity which the events of their time impressed upon their faces. The Hungarians of old had good cause for

weeping. Other nations have recovered from the wounds of their past; and however sad their popular melodies may be (for they spring from a time of sorrow and sadness) the lamentations of the old text have given way to merry words. But the lower classes in our country have very little to laugh at, even in these days of universal prosperity. Their songs are sad, as they were in the days when the crescent shone from the battlements of Buda. For there are people who are ignorant of all history, but that of their own village; and who, consequently, have no idea that there has been any change in our country ever since the expulsion of the Turks. The peculiar gravity which characterizes the Magyars is partly an historical reminiscence, and partly the result of that gloomy tract of our country which is chiefly inhabited by the Magyar population. What traveller can traverse our vast plains, and keep his temper? The virgin forest, which at one time covered that plain, is gone: the impenetrable foliage which overshadowed this fertile soil has fallen under the axe. The many-voiced carol of birds, the merry spirits of the greenwood, where are they? The forest land has become a heath; but we have little cause at rejoicing at our victory over nature. The inhabitants of other countries see many things to gladden their hearts. Houses, trees, hedges, corn-fields, reminding them of the thrift of their ancestors, spur them on to increased activity, and inspire them with a desire to fashion the land into a monument of their existence. Our Puztas have nothing of the kind. All is silent and desolate, filling the mind with sad thoughts. Many generations passed over them without leaving a trace of their existence; and the traveller, as he pursues his solitary way across the heath, feels the mournful conviction, that he, too, steps onward to his grave,—that the plain will cover him as a boundless ocean.—*From The Village Notary.*



EPICTETUS, a Roman philosopher, born at Hierapolis, in the southwest of Phrygia, about 50 A.D.; died at Nicopolis, a town of southern Epirus, not far from the scene of the battle of Actium, at the age of nearly one hundred years. He was in youth a slave of Epaphroditus, one of the favorites of Nero, by whom he was emancipated. It appears that while still a slave he attended the "classis" of Musonius Rufus, a famous teacher of the Stoic philosophy. About the year 90 the Emperor Domitian, irritated by the encouragement given by the philosophers to those who were opposed to his tyranny, issued an edict banishing all philosophers from Rome. Epictetus took up his residence at Nicopolis, in what is now Albania, where he established a school for the study of philosophy, and acquired a high reputation. He does not appear to have committed any of his teachings to writing. He taught by personal address and conversation. The works entitled the *Diatribai* ("Discourses") and the *Encheiridion* ("Hand-book") of Epictetus were written down, probably from memory, by Flavius Arrianus (about 100-170 A.D.), his favorite pupil, and the historian of Alexander the Great. Perhaps the best idea of the teachings of Epictetus may be gathered from the following abstract by W. Wallace, in the *Encyclopædia Britannica*:

## THE FUNCTION OF THE WILL.

The philosophy of Epictetus is stamped with an intensely practical character. The problem of how life is to be carried out well is the one question which throws all other inquiries into the shade. "When ye enter the school of the philosopher, ye enter the room of a surgeon, and as ye are not whole when ye come in, you cannot leave it with a smile, but with pain." True education lies in learning to wish things to be as they actually are; it lies in learning to distinguish what is our own from what does not belong to us. But there is only one thing which is fully our own—that is our will or purpose. God, acting as a good king and a true father, has given us a will which cannot be restrained, compelled, or thwarted; he has put it wholly in our power, so that even he himself has no power to check or control it. Nothing can ever force us to act against our will. If we are conquered, it is because we have willed to be conquered. And thus, although we are not responsible for the ideas that present themselves to our consciousness, we are, absolutely and without any modification, responsible for the way in which we use them. Nothing is ours besides our will. And the Divine law bids us keep fast what is our own. "Two maxims," he says, "we must bear in mind. That apart from the will there is nothing either good or bad; and that we must not try to anticipate or direct events, but merely accept them with intelligence." We must, in short, resign ourselves to whatever fate fortune brings to us, believing, as the first article of our creed that there is a God, whose thought directs the universe, and that not merely in our acts, but even in our thoughts and plans, we cannot escape His eyes.

## POSITION OF MAN IN THE UNIVERSE.

In the world, according to Epictetus, the true position of a man is that of a member of a great system, which comprehends God and man. Each human being is thus a denizen of two cities. He is, in the first instance, a citizen of his own nation or commonwealth in

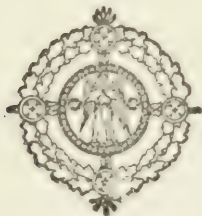
a corner of the world ; but he is also a member of the great city of gods and men, whereof the city political is only a copy in miniature. All men are the sons of God, and kindred in nature with the divinity. For man, though a citizen of the world, is more than a merely subservient or instrument or part. He has also within him a reason which can guide and understand the movement of all the members ; he can enter into the method of divine administration, and thus can learn—and this is the summit of his learning—the will of God, which is the will of Nature. Man is a rational animal ; and in virtue of that rationality he is neither less nor worse than the gods : for the magnitude of Reason is estimated, not by length nor by height, but by its judgments. Each man has a guardian spirit—a god within him—who never sleeps ; so that even in darkness and solitude we are never alone, because God is within, and our guardian spirit. The body which accompanies us is not strictly ours ; it is a poor dead thing, which belongs to the things outside us. But by reason we are masters of those ideas and appearances which present themselves from without. We can combine them, and systematize, and can set up in ourselves an order of ideas corresponding with the order of Nature.

#### THE INDIVIDUAL AND THE UNIVERSAL.

The natural instinct of animated life, to which man also is originally subject, is self-preservation and self-interest. But men are so ordered and constituted that the individual cannot secure his own interests unless he contributes to the common welfare. We are bound up by the law of Nature with the whole fabric of the world. The aim of the philosopher, therefore, is to reach the position of a mind which embraces the whole world in its view ; to grow into the mind of God, and to make the will of Nature our own. Such a sage agrees in this thought with God ; he no longer blames either God or man ; he fails of nothing which he purposes, and falls in with no misfortune unprepared ; he indulges neither in anger nor envy nor jealousy ; he is leaving manhood for godhead, and in his dead body his thoughts are concerned about his fellowship with God.

## THE IDEAL STOIC OR "CYNIC" PHILOSOPHER.

"The Cynic," says Epictetus, "is a messenger sent from God to men to show them the error of their ways about good and evil, and how they seek good and evil where they cannot be found." This messenger has neither country nor home, nor land nor slave; his bed is the ground; he is without wife or child; his only mansion is the earth and sky, and a shabby cloak. It must be that he suffer stripes; and, being beaten, he must love those who beat him as if he were a father or a brother. He must be perfectly unembarrassed in the service of God, not bound by the common ties of life, nor entangled by relationships, which, if he transgresses he will lose the character of a man of honor; while if he upholds them he will cease to be the messenger, watchman, and herald of the gods. The perfect man thus described will not be angry with the wrong-doer; he will only pity his erring brother; for anger in such a case would only betray that he too thought the wrong-doer gained a substantial blessing by his wrongful act, instead of being, as he is, utterly ruined.





EPICURUS, a Greek philosopher, born on the Island of Samos in 342 B.C.; died at Athens in 270 B.C. In his eighteenth year he went to that city, where he began the study of the philosophy of Democritus; but in the following year he was one of the 12,000 residents of Athens who were banished by Antipater, who succeeded Alexander the Great in the rule of Macedonia and Greece. He went to Mitylene, and Lampsacus in Asia Minor, where he began to formulate his system, and gathered around him a circle of disciples. At the age of thirty-four he returned to Athens, which was his home for the remaining thirty-six years of his life. During his absence he must have accumulated some means, since he bought a garden at Athens, for which he paid 80 minæ (equivalent to about \$8,000 in our day), and we find him possessed of other property at the time of his death. This garden was the scene of his teachings, and he gathered around him a body of enthusiastic disciples and personal friends, by whom the school was carried on there after his death. The term "Epicurean" has come popularly to denote a person given up to luxury, or even to voluptuous pleasure, but nothing can be further from this than the personal character of Epicurus. He and his associates led a simple and frugal life. Their food consisted mainly of the

common barley-bread of the country; their usual drink was water—a half-pint of the light wine of Greece being esteemed an ample day's allowance. In one of his extant letters Epicurus asks his friend, "Send me some Cynthian cheese, so that should I choose, I may fare sumptuously." He died at seventy-two from the stone. In one of his last letters he speaks of the pleasure afforded to him in his sufferings by the remembrance of the time spent in reasoning on questions of philosophy. He left his garden for his school; another house, in the suburbs of Athens, became the home of several of his associates while they lived. The remainder of his estate was to be applied to maintaining an annual celebration in memory of his deceased parents and brothers; in commemoration of his own birthday; and in a regular monthly gathering of his surviving friends and associates. His four slaves were also emancipated by his last will.

Epicurus was a voluminous writer. He is said to have been the author of about three hundred separate works, the purely literary merit of which seems to have been inconsiderable. Most of these now exist only in fragments; but their substance has been preserved in the abstract of his follower, Diogenes Laërtius (about 200 A.D.), and by the great Latin poet Lucretius (340-420 A.D.). His largest work, a *Treatise on Nature*, is said to have consisted of thirty-seven books. Fragments of nine of these books were discovered, about 1740, in the overwhelmed city of Herculaneum, where they had been buried for nearly seventeen

centuries. These charred manuscripts have been unrolled and transcribed, and the publication of them was commenced in 1793 in the *Volumina Herculanensia*, of which eleven folio volumes had appeared in 1855; the publication was resumed in 1861, and is still going on. For the following abstract of the philosophical system of Epicurus we are indebted mainly to an article in the *Encyclopædia Britannica*, by W. Wallace, LL.D., Librarian of Merton College, Oxford:

#### THE PHYSICAL PHILOSOPHY OF EPICURUS.

Everything that exists is material; the intangible is non-existent or is empty space. If a thing exists it must be felt, and to be felt it must exert resistance. But everything is not intangible which our senses are not subtle enough to perceive. We must indeed accept our senses; but we must also believe much which is not directly testified by sensation, if only it does not contravene our sensations, and serves to explain phenomena. We must believe that space is infinite, and that there is an infinite number of indivisible indestructible atoms in perpetual motion in this illimitable space. These atoms, differing in size, figure, and weight, move with equal and inconceivable velocities, and are forever giving rise to new worlds, which are perpetually tending toward dissolution, and toward a fresh series of creations. This universe of ours is only one section out of the innumerable worlds in infinite space. The soul of man is only a more subtle species of body diffused throughout every part of his frame. It pervades the human structure, and works with it; but it could not act as it does unless it were corporeal. The phenomena of vision for instance, are explained on the principle of materialism. From the surfaces of all objects are constantly flowing filmy images exactly copying the solid body from which they originate; and these images, by direct impact on the organism, produce the phenomena of vision.

## THE THEOSOPHY OF EPICURUS.

The gods do indeed exist ; but they are themselves the products of the order of Nature ; a higher species than humanity, but not the rulers of man, neither the makers or upholders of the world. Men should worship them ; but this worship is the reverence due to the ideals of perfect blessedness ; and ought not to be inspired by either hope or fear. To exclude all possible reference of the great phenomena of nature to the action of a divine power, Epicurus proceeds to set forth numerous hypotheses by which they might have been produced. Thus after having enunciated several possible theories for the production of thunder, he adds : "Thunder may be explained in many other ways ; only let us have no myths of divine action. To assign only a single cause for phenomena, when the facts familiar to us suggest several, is insane, and is just the absurd conduct to be expected from people who dabble in the vanities of astronomy. We need not be too curious to inquire how these celestial phenomena actually *do* come about ; we can learn how they *might* have been produced, and to go further is to trench on ground beyond the limits of human knowledge." He equally rejects the notion of an inevitable Fate, a necessary Order of Things, unchangeable and supreme. "Better were it," he says, "to accept all the legends of the gods than to make ourselves slaves to the Fate of the natural philosophers." In the sphere of human action, he affirms that there is no such thing as an absolutely controlling Necessity ; there is much in our circumstances that springs from mere chance, but it does not overmaster man. And though there are evils in the world, still their domination is brief in any case ; this present life is the only one ; the death of the body is the end of everything for man ; and hence the other world has lost all its terrors as well as all its hopes.

## THE MORAL PHILOSOPHY OF EPICURUS.

Epicurus certainly makes Pleasure the end and aim of human life ; but we must carefully note the sense in

which he uses the term. He does not mean by it sensual pleasure of any kind. "Happiness" would better express his idea. His test of true pleasure is the removal and absorption from all that gives pain, whether of body or mind. His wise man is the rational and reflective seeker for happiness, who balances the pains of each pleasure against the evils which may possibly ensue, and treads the path of enjoyment cautiously, as befits "a sober reason which inquires diligently into the grounds of acting or refraining from action, and which banishes those prejudices from which spring the chief perturbations of soul." Prudential wisdom is therefore the only means by which a truly happy life may be attained; it is thus the chief excellence and the foundation of all the virtues. Pleasure still remains the chief end; but the natural instinct which prompts to any opportunity of enjoyment is held in check by the reflection on consequences. The Reason or Intellect measures pleasures, balances possible pleasures and pains, and constructs a scheme in which pleasures are the materials of a happy life. Feeling is the means of determining what is good; but it is subordinated to a Reason which adjudicates between competing pleasures with a view of securing tranquillity of mind and body. There is a necessary interdependency of virtue and happiness. "We cannot," he says, "live pleasantly without living wisely and nobly and righteously." Virtue is a means of happiness, though otherwise it is no good in itself, any more than are mere sensual enjoyments, which are good only because they may sometimes serve to secure health of body and tranquillity of mind.

#### THE SOCIAL PHILOSOPHY OF EPICURUS.

The whole aim of the social philosophy of Epicurus is to secure the happiness of the individual. The only duties which he recognizes are those which have been accepted voluntarily and upon reasonable grounds, not from the urgency of appetite or the compulsion of circumstances. Friendship is one of these obligations. His ideal was the friendly circle. The domestic family and the State he held to impose obligations which im-

paired the independence of a man, and subjected him to external things. "The wise man," he says, "will not marry and beget children, nor will he take part in state affairs. Though holding but little by many conventionalities, he will not assume a cynical or stoical indifference to others; he will not form hard and fast judgments; he will not believe all sinners to be equally depraved, nor all sages equally wise." Friendship—like the State in its first origin—is based upon utility; but in it our relations are less forced; and though its motive be utility, still one must begin the good work of well-doing, even as the husbandman first bestows his labor and wealth upon the soil from which he hopes one day to receive fruit in return. There being for a man no future state of existence, the system of Epicurus takes thought only for well-doing and well-being in the present life.





ERASMUS, DESIDERIUS, a Dutch scholar, born at Rotterdam, probably on October 28, 1467; died at Basel, Switzerland, July 12, 1536. His father was Gerhard de Praet; his mother was Margaret, the daughter of a physician. For some canonical reason they could not formally marry; but they regarded themselves as husband and wife, and bestowed the tenderest care upon their son. He originally bore his father's name of Gerhard; this was afterward changed to its Latin equivalent, *Desiderius*; this he subsequently rendered into its Greek equivalent *Erasmios*, which, Latinized into *Erasmus*, he assumed as his surname. His parents died when he was about fourteen, leaving him to the charge of three guardians, with a moderate estate, which they embezzled or squandered. He was sent to various schools, and finally he went to an Augustine convent near Gouda, where at the age of nineteen he entered upon his novitiate. He had no liking for a monastic life; but devoted himself to the study of the Schoolmen and of the Latin classics. In 1492 he became Secretary to the Bishop of Cambray, with whom he remained five years, and was ordained to the priesthood. He then went to the College of Montaigu, at Paris, when he supported himself by taking pupils. Among these was Lord Mountjoy, a wealthy Englishman, who invited him to



ERASMUS.



England, with a pension of one hundred crowns. Erasmus was now thirty, and had come to be recognized as one of the foremost scholars in Europe. His first residence in England lasted two years. He made the friendship of the foremost English scholars, among whom was the Lord Chancellor, Sir Thomas More.

For the ensuing twenty years Erasmus led the life of an itinerant scholar, going from country to country, wherever great libraries were to be found; and being everywhere received with distinguished honors. At Turin the degree of Doctor of Divinity was conferred upon him by the University; at Venice he was the guest of the famous printer Aldus Manutius, for whom he superintended the printing of some of the celebrated "Aldine" editions of the classics; at Rome he was the intimate of cardinals, and was absolved by the Pope from the monastic vows which he had taken. In 1509 he was invited back to England by Henry VIII., who had just ascended the throne. Here he was presented by the Archbishop of Canterbury with a living which he afterward exchanged for a pension of twenty pounds, and was made Professor of Theology and of Greek at Cambridge. In 1514 he was invited by the Archduke Charles of Austria (afterward the Emperor Charles V.) to Germany, with the sinecure appointment of Councillor, and a moderate salary. This position allowed him to reside where he chose, and to busy himself as he liked. For the remaining twenty years of his life Erasmus was occupied in literary work of various kinds. In

1521 he took up his residence at Basel, where he endeavored unsuccessfully to mediate between the Catholic magistrates and the growing Protestant party. In 1529 the magistrates were overthrown, the Catholic religion was prohibited, and Erasmus was obliged to leave Basel. He went to Freiburg, where he remained until 1535. He then went back to Basel, proposing to make only a short visit. But he was attacked by the gout, and died there.

When the Lutheran movement broke out in Germany Erasmus at first favored it, and was counted upon by the Reformers as one of their adherents. But their violent proceedings were distasteful to him; and a vehement controversy sprang up between Luther and Erasmus. Near the close of his life he thus described the position in which he had found himself:

#### ERASMUS BETWEEN TWO FIRES.

Hercules could not fight two monsters at once; while I, poor wretch, have lions, cerberuses, cancers, scorpions, every day at my sword's point; not to mention smaller vermin—rats, mosquitoes, bugs, and fleas. My troops of friends are turned to enemies. At dinner-table or social gatherings in churches and kings' courts, in public carriage or public flyboat, scandal pursues me, and calumny defiles my name. Every goose now hisses at Erasmus; and it is worse than being stoned, once for all, like Stephen, or shot with arrows like Sebastian. They attack me even now for my Latin style, and spatter me with epigrams. Fame I would have parted with; but to be the sport of blackguards—to be pelted with pots-herds and dirt and ordure—is not this worse than death? There is no rest for me in my age, unless I join Luther; and I cannot accept his doctrines. Sometimes I am

stung with a desire to avenge my wrongs ; but I say to myself : " Will you, to gratify your spleen, raise your hand against your mother, the Church, who begot you at the font and fed you with the word of God ? " I cannot do it. Yet I understand now how Arius, and Tertullian, and Wickliff were driven into schism. The theologians say I am their enemy. Why ? Because I bade monks remember their vows ; because I told parsons to leave their wranglings and read the Bible ; because I told Popes and Cardinals to look at the Apostles, and make themselves more like to them. If this is to be their enemy, then indeed I have injured them.

Erasmus gives a satirical account of one of the fierce theological discussions characteristic of those days. A Dominican monk had inveighed against Erasmus in the University pulpit of Louvain. Erasmus complained to the Rector of the University ; the Rector invited the two to have an amicable talk in his presence. Erasmus thus describes the colloquy :

#### ERASMUS AND THE DOMINICAN.

I sat on the one side and the monk on the other, the Rector between us to prevent our scratching. The monk asked me what the matter was, and said he had done no harm. It was after dinner. The holy man was flushed ; he turned purple.

" Why do you abuse monks in your books ? " he said. " I spoke of your Order, " I answered ; " I did not mention you. You denounced me by name as a friend of Luther. " He raged like a madman. " You are the cause of all this trouble, " he said, " you are a chameleon ; you can twist everything. " " You see what he is, " said I, turning to the Rector. " If it comes to calling names, why, I can do that too ; but let us be reasonable. " He still roared and cursed ; he vowed he would never rest until he had destroyed Luther. I said he might curse Luther till he burst himself if he pleased. I complained

of his cursing me. He answered, that if I did not agree with Luther, I ought to say so, and write against him. "Why should I?" urged I; "the quarrel is none of mine. Why should I irritate Luther against me, when he has horns, and knows how to use them?" "Well, then," said he, "if you will not write, at least you can say that we Dominicans have had the best of the argument." "How can I do that?" replied I. "You have burnt his books, but I never heard that you had answered them." He almost spat upon me. I understand that there is to be a form of prayer for the conversion of Erasmus and Luther.

Adrian VI., who succeeded Leo X. as Pope in 1522, had been a schoolmate of Erasmus. He now urged Erasmus to come to Rome and take up his pen against Luther and Lutheranism. Erasmus wrote to the Pope's Secretary: "If his Holiness will set about reform in good earnest, and if he will not be too hard upon Luther, I may perhaps do good. But what Luther writes of the tyranny, the corruption, the covetousness of the Roman Court—would, my friend, it was not true." To Adrian himself Erasmus wrote from Switzerland:

#### ERASMUS TO POPE ADRIAN VI.

I cannot go to your Holiness. King Calculus will not let me. I have dreadful health, which this tornado has not improved. I, who was the favorite of everybody, am now cursed by everybody: at Louvain by the Catholics; in Germany by the Lutherans. I have fallen into trouble in my old age, like a mouse into a pot of pitch. You say, "Come to Rome."—You might as well say to the crab, "Fly!" The crab says, "Give me wings;" I say, "Give me back my health and youth." If I write calmly against Luther, I shall be called lukewarm; if I write as he does, I shall stir a hornet's nest. People think he can be put

down by force. The more force you try, the stronger he will grow. Such disorders cannot be cured in that way. The Wickliffites in England were put down, but the fire smouldered. If you mean to use violence, you have no need of me. But mark this—if monks and theologians think only of themselves, no good will come out of it. Look rather into the causes of all this confusion, and apply your remedies there. Send for the best men of Christendom, and take their advice.

About the same time—perhaps a little earlier—Erasmus wrote to a friend upon what was going on in Christendom, and what he could or would do under existing circumstances:

#### ERASMUS UPON THE TIMES.

I remember Uzzah, and am afraid, it is not everyone who is allowed to uphold the ark. Many a wise man has attacked Luther, and what has been effected? The Pope curses, the Emperor threatens; there are prisons, confiscations, faggots, and all in vain. What can a poor pigmy like me do? . . . The world has been besotted with ceremonies. Miserable monks have ruled all, entangling men's consciences for their own benefit. Dogma has been heaped on dogma. The bishops have been tyrants; the Pope's commissaries have been rascals. Luther has been an instrument of God's displeasure, like Pharaoh, or Nebuchadnezzar, or the Cæsars, and I shall not attack him on such grounds as these.

Erasmus clearly wished to carry water on both shoulders—to please the Pope and not to offend Luther; he succeeded in neither. Luther, being the man that he was, could not help looking upon Erasmus as a man who was false to his own convictions; and he told his opinion of him in language which no man could fail to understand.

## LUTHER UPON ERASMUS.

All you who honor Christ, I pray you hate Erasmus. He is a scoffer and a mocker. He speaks in riddles, and jests at Popery and Gospel, and Christ and God, with his uncertain speeches. He might have served the Gospel if he would ; but, like Judas, he has betrayed the Son of Man, with a kiss. He is not with us, and he is not with our foes ; and I say with Joshua, "Choose whom ye will serve." He thinks we should trim to the times, and hang our cloaks to the wind. He is himself his own first object ; and as he lived he died. . . . I take Erasmus to be the worst enemy that Christ has had for a thousand years. Intellect does not understand religion, and when it comes to the things of God, it laughs at them. He scoffs like Lucian, and by and by he will say, "Behold how these are among the saints whose life we counted for folly !" I bid you, therefore, take heed of Erasmus. He treats theology as a fool's jest, and the Gospel as a fable, good for the ignorant to believe.

The writings of Erasmus (nearly all in Latin) are very voluminous. An edition of them was published at Basel soon after his death (9 vols., folio, 1540-41), a still more complete edition was brought out at Leyden (10 vols., folio, 1703-6). Many of his works have been translated into English, either in whole or in part. The most important of these are the *Colloquia*, the *Moriæ Encomium*, the *Copia Verborum*, the *Epigramata*, the *Ecclesiastæ*, the *Adagiorum Collectanea*, and the *Paraclesis*. Besides these there are an immense number of *Epistolæ* quite as valuable as any of the others. He also edited many of the most important Latin and Greek classics, translated several Greek authors into Latin and edited the first printed edition of the Greek New Testament.



ERCILDOUN, THOMAS OF, usually designated as "Thomas the Rhymer," a Scottish minstrel, died about 1299. He was the owner of a considerable estate, which he transmitted to his son. He had a traditional fame as a seer, and is supposed to have been the author of the first English metrical romance. One of his romances, *Sir Tristrem*, was of special repute. It was supposed to have perished, or at least the portion of it which was handed down orally was thought to have been greatly modified by generations of reciters. But in 1804 Sir Walter Scott discovered in the Advocates' Library of Edinburgh an ancient manuscript which he believed to be a correct copy of this poem of Thomas the Rhymer. The best critics, however, do not in this agree with Sir Walter. Mr. Garnet, a high authority upon early English dialects, holds that this *Sir Tristrem* is probably a modernized copy of an old Northumbrian romance, written about 1275, and derived from a Norman or Anglo-Norman source. The poem consists of three "fyttes" or cantos. The following stanza may stand for a specimen of the English language as written about 1300.

SIR TRISTREM'S TRIUMPH.

Glad a man was he  
The turnament dede crie,

(263)

That maidens might him se  
 And over the walles to lye  
 Thai asked who was fre  
 To win the maistre ;  
 Thai seyð that best was he  
 The child of Ermonie  
 In Tour :  
 Forthi chosen was he  
 To maiden Blaunche Flour.

## THE QUEEN OF ELF-LAND.

True Thomas lay on Huntly bank,—  
 A ferlie he spied wi' his ee :  
 And there he saw a lady bright  
 Come riding down by the Eildon Tree.

Her skirt was o' the grass-green silk,  
 Her mantle o' the velvet fine ;  
 At ilka telt of her horse's mane  
 Hung fifty silver bells and nine.

True Thomas he pull'd aff his cap,  
 And louted low down to his knee :  
 "All hail, thou mighty Queen of Heaven !  
 For thy peer on earth I never did see."

"O no, O no, Thomas !" she said :  
 "That name does not belang to me,—  
 I am but the Queen of fair Elf-land  
 That am hither come to visit thee.

"Harp and carp, Thomas !" she said :  
 "Harp and carp along wi' me !  
 And if ye dare to kiss my lips,  
 Sure of your bodie I will be."

"Betide me weal, betide me woe,  
 That weird shall never daunt on me."  
 Syne he has kiss'd her rosy lips,  
 All underneath the Eildon Tree.

"Now ye maun go wi' me," she said,—  
"True Thomas ! ye maun go wi' me ;  
And ye maun serve me seven years,  
Through weal or woe as may chance to be."

She's mounted on her milk-white steed,—  
She's ta'en true Thomas up behind ;  
And aye, whenever her bridle rang,  
The steed flew swifter than the wind.

O they rode on, and farther on  
(The steed gaed swifter than the wind),  
Until they reach'd a desert wide,  
And living land was left behind.

"Light down, light down now, true Thomas !  
And lean your head upon my knee !  
Abide and rest a little space !  
And I will show you ferlies three.

"O see ye not yon narrow road  
So thick beset with thorn and brier ?  
That is the path of Righteousness,  
Though after it but few inquire.

"And see ye not that braid braid road  
That lies across that lily leven ?  
That is the path of Wickedness,  
Though some call it the road to heaven.

"And see ye not that bonnie road  
That winds around the ferny brae ?  
That is the road to fair Elf-land,  
Where thou and I this night maun gae.

"But, Thomas ! ye maun hold your tongue,  
Whatever ye may hear or see :  
For if you speak word in Elfin-land  
Ye'll ne'er get back to your ain countrie."

—*From a Manuscript given by a lady to Sir Walter Scott*



ERCILLA Y ZUNIGA, ALONSO, a Spanish soldier and poet, born at Madrid, August 7, 1533; died there, November 29, 1595. He was of a distinguished family, his father holding an eminent position at the Court of Charles V.; the boy was brought up as a page to Philip, the heir to the Spanish Crown (afterward Philip II.), whom he accompanied to England upon occasion of his marriage, in 1554, to Queen Mary Tudor. While in London Ercilla obtained permission to join a Spanish expedition against the revolted Araucanians of Chili. He bore a prominent part in the contest which ensued; but having become involved in a quarrel with a comrade, he was charged with mutiny, and was sentenced to death; but the sentence was commuted to imprisonment. He returned to Spain in 1562, and was received with great favor by Philip, now King of Spain, by whom he was employed in several important capacities. About 1580 he fell into disgrace at Court, and the closing years of his life were passed in neglect and poverty. Ercilla is known by his poem *La Araucana*, which is regarded as the best of the Spanish epics. A portion of it was actually composed in the field while the events which he narrates were going on. The entire poem is in three parts, containing in all thirty-seven cantos. The first fifteen cantos appeared in 1569; the sec-

ond, and much inferior part, in 1578; the third, and still more inferior part, in 1590. A continuation in thirty-seven cantos, written by Osorio, appeared in 1597, three years after the death of Ercilla. The latest, and probably the best, edition of *La Araucana* was brought out at Madrid in 1851.

## AN ARAUCANIAN HERO.

Without more argument, his gallant steed  
He spurred, and o'er the border led the way;  
His troops, their limbs by one strong effort freed  
From terror's chill, followed in close array.  
Onward they press. The opening hills recede,  
Spain's chief Araucan fortress to display;  
Over the plain, in scattered ruins, lie  
Those walls that seemed destruction to defy.

Valdivia, checking his impetuous course,  
Cried, "Spaniards! Constancy's our favorite race!  
Fallen is the castle, in whose massive force  
My hopes had found their dearest resting-place  
The foe, whose treachery of this chief resource  
Has robbed us, on the desolated space  
Before us lies; more wherefore should I say?  
Battle alone to safety points the way!" . . .

Danger and present death's convulsive rage  
Breed in our soldiers strength of such high strain,  
That fear begins the fury to assuage  
Of Araucanian bosoms; from the plain  
With shame they fly, nor longer battle wage;  
Whilst shouts arise of "Victory! Spain! Spain!"  
When checking Spanish joy, stern destiny  
By wondrous means fulfils her stern decree.

The son of a cacique, whom friendship's bands  
Allied to Spain, had long in page's post  
Attended on Valdivia, at his hands  
Receiving kindness; in the Spanish host  
He came. Strong passion suddenly expands  
His heart, beholding troops, his country's boast,

Forsake the field. With voice and port elate,  
Their valor thus he strives to animate :—

“ Unhappy nation, whom blind terrors guide !  
O whither turn ye your bewildered breasts ?  
How many centuries' honor and just pride  
Perish upon this field with all your gests !  
Forfeiting—what inviolate abide—

Laws, customs, rights, your ancestors' bequests :  
From free-born men, from sovereigns feared by all,  
Ye into vassalage and slavery fall !

“ Ancestors and posterity ye stain,  
Inflicting on the generous stock a wound  
Incurable, an everlasting pain,  
A shame whose perpetuity knows no bound.

Observe your adversaries' prowess wane ;  
Mark how their horses, late that spurned the ground,  
Now drooping, pant for breath, whilst bathed all o'er,  
Are their thick heaving flanks with sweat and gore. . . .

“ On memory imprint the words I breathe,  
How'er by loathsome terror ye're distraught ;  
A deathless story to the world bequeath :  
Enslaved Arauco's liberation wrought !  
Return ! reject not victory's offered wreath,  
When fate propitious calls, and prompts high thought !  
Or in your rapid flight an instant pause,  
To see me singly perish in your cause ! ” . . .

With that the youth a strong and mighty lance  
Against Valdivia brandishes on high ;  
And, yet more from bewildering terror's trance  
To rouse Arauco, rushes furiously  
Upon the Spaniards' conquering advance.  
So eagerly the heated stag will fly  
To plunge his body in the coolest stream,  
Attempering thus the sun's meridian beam.

One Spaniard his first stroke pierces right through ;  
Then at another's middle rib he aims ;  
And heavy though the weapon, aims so true,  
The point on the far side his force proclaims.

He springs at all with fury ever new :

A soldier's thigh with such fierce blow he maims,  
The huge spear breaks ; his hand still grasps the heft.  
Whilst quivering in the wound one half is left.

The fragment cast away, he from the ground  
Snatches a ponderous and dreadful mace ;  
He wounds, he slaughters, strikes down all around,  
Suddenly clearing the encumbered space.  
In him alone the battle's rage is found.

Turned all 'gainst him the Spaniards leave the chase ;  
But he so lightly moves—now here, now there—  
That in his stead they wound the empty air.

Of whom was ever such stupendous deed  
Or heard, or read in ancient history,  
As from the victor's party to secede,  
Joining the vanquished even as they fly !  
Or that barbarian boy, at utmost need,  
By his unaided valor's energy,  
Should from the Christian army rend away  
A victory, guerdon of a hard-fought day !

—*La Araucana, Canto III.*

#### A STORM AT SEA.

Now bursts with sudden violence the gale,  
Earth sudden rocks convulsively and fast ;  
Labors our ship, caught under press of sail,  
And menaces to break her solid mast.  
The pilot, when he sees the storm prevail,  
Springs forward, shouting loud with looks aghast :  
"Slacken the ropes there ! Slack away !—Alack,  
The gale blows heavily ! Slack quickly ! Slack !"

The roaring of the sea, the boisterous wind,  
The clamor, uproar, grows confused and rash  
Untimely night, closing in darkness blind  
Of black and sultry clouds, the lightning's flash,  
The thunder's awful rolling, all combined  
With pilot's shouts, and many a frightful crash,  
Produced a sound, a harmony, so dire,  
It seemed the world itself should now expire. . . .

Roars the tormented sea, open the skies,  
The haughty wind groans while it fiercer raves ;  
Sudden the waters in a mountain rise  
Above the clouds, and on the ship that braves  
Their wrath pour thundering down ; submerged she lies  
A fearful minute's space, beneath the waves,  
The crew, amidst their fears, with gasping breath,  
Deemed in salt water's stead they swallowed death.

But by the clemency of Providence,  
As, rising through the sea, some mighty whale  
Masters the angry surges' violence,  
Spouts then in showers against the vexing gale,  
And lifts to sight his back's broad eminence,  
Whilst in wide circles round the waters quail,  
So from beneath the ocean rose once more  
Our vessel, from whose side two torrents pour. . . .

Now, Æolus—by chance if it befell,  
Or through compassion for Castilian woes—  
Recalled fierce Boreas, and, lest he rebel,  
Would safely in his prison cave inclose,  
The door he opened. In the selfsame cell  
Lay Zephyr unobserved, who instant rose,  
Marked his advantage as the bolts withdrew,  
And through the opening portal sudden flew.

Then with unlesseing rapidity  
Seizing on lurid cloud and fleecy rack,  
He bursts on the already troubled seas,  
Spreads o'er the midnight gloom a shade more black ;  
The billows from the northern blast that flee,  
Assaults with irresistible attack,  
Whirls them in boiling eddies from their course,  
And angry ocean stirs with doubled force. . . .

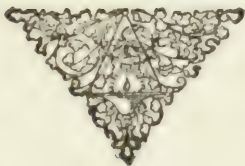
The vessel, beaten by the sea and gale,  
Now on a mountain-ridge of water rides,  
With keel exposed. Now her top-gallant sail  
Dips in the threatening waves, against her sides  
Over her deck, that break. Of what avail,  
The beating of such storm whilst one abides,

Is pilot's skill ? Now a yet fiercer squall  
Half opens to the sea her strongest wall.

The crew and passengers wild clamors raise,  
Deeming inevitable ruin near ;  
Upon the pilot anxiously all gaze,  
Who knows not what to order—stunned by fear.  
Then 'midst the terror that all bosoms craze,  
Sound opposite commands : " The ship to veer !"  
Some shout ; some, " Make for land ! " some, " Stand  
to sea ! "  
Some " Starboard ! " some " Port the helm ! " some  
" Helm a-lee ! "

The danger grows ; the terror, loud uproar,  
And wild confusion, with the terror grow ;  
All rush in frenzy—these the sails to lower,  
Those seek the boat, whilst overboard some throw  
Cask, plank, or spar, as other hope were o'er.  
Here rings the hammer's, there the hatchet's blow ;  
Whilst dash the surges 'gainst a neighboring rock,  
Flinging white foam to heaven from every shock.

—*La Araucana, Canto XV.*





ERCKMANN-CHATRIAN, the joint name of two French novelists, ÉMILE ERCKMANN and ALEXANDRE CHATRIAN, the members of a literary partnership as close as that of the English dramatists Beaumont and Fletcher. Erckmann, the son of a bookseller, was born in Pfalzburg, Lorraine, May 20, 1822. Chatrian, the son of a glass-blower, at Soldatenthal, Lorraine, December 18, 1826; died at Raincy, Seine, September 3, 1890. Erckmann was sent first to the Communal College at Pfalzburg, and thence to Paris in 1842, to study law. Chatrian, for a short time a student in the Communal College, was afterward sent by his parents to the glass-works at Belgium. His love of letters drew him back to Pfalzburg, where he became an usher in the Communal College. In 1847 he formed the acquaintance of Erckmann, then in Pfalzburg to recruit his health. Together the young men went to Paris, Erckmann resuming his studies, and Chatrian entering a railway office. Here they began their literary partnership, contributing short stories to provincial journals and writing dramatic pieces. One of their plays, *L'Alsace en 1814*, brought out at the Strasbourg Theatre, was suppressed by the Prefect after one representation. For several years they continued to write, without encouraging success, until the publication of *L'Illustre Docteur Mathéus*



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(1859) attracted attention to the name of Erckmann-Chatrian. From that time their graphic and loving delineations of village and provincial life steadily gained favor. Most of their works have been translated into English. They are *Contes Fantastiques* and *Contes de la Montagne* (1860); *Maître Daniel Rock* (1861); *Contes du Bords du Rhin* and *Le Fou Yégoï* (1862); *Le Joueur de Clarinette*, *La Taverne du Jambon de Mayence*, and *Madame Thérèse, ou les Volontaires de '92* (1863); *L'Ami Fritz* and *Histoire d'un Conscript de 1813* (1864); *L'Invasion*, *Waterloo*, and *Histoire d'un Homme du Peuple* (1865); *La Maison Forestière* and *La Guerre* (1866); *Le Blocus* (1867), translated under the title of *The Blockade of Phalsburg; an Episode of the Fall of the First French Empire*; *Histoire d'un Paysan* (1868); *Le Juif Polonais*, a play (1869); *Le Pébiscite* (1872), translated in this country under the title of *A Miller's Story of the War*; *Les deux Frères* (1873); *Brigadier Frédéric* (1875); *Maître Gaspard Fix*, *Histoire d'un Conservateur*, *L'Isthme de Suez*, and *Souvenirs d'un Ancien Chef de Chantier*; *Salvi de l'Exile* (1876); *Les Vieux de la Vielle* (1882), and *Les Rantzau* (1884).

#### FRENCH AND AUSTRIAN.

In the ranks of the Republicans there were also vacant places, bodies stretched on their faces, and some wounded, their heads and faces covered with blood. They bandaged their heads, placing their guns at their feet without leaving the ranks. Their comrades helped them to bind on a handkerchief, and put the hat above it. The Colonel, on horseback near the fountain, his large plumed hat pushed back, and his sabre clinched in his hand, closed up the ranks; near him were some drummers in line, and a little further on, near the trough,

was the *cantinière* with her cask. We could hear the trumpets of the Croats sounding the retreat. They had halted at the turn of the street. One of their sentinels was posted there, behind the corner of the Town Hall. Only his horse's head was to be seen. Some guns were still being fired. "Cease firing!" cried the Colonel, and all was silent. We heard only the trumpet in the distance. The *cantinière* then went inside the ranks to pour out brandy for the men, while seven or eight sturdy fellows drew water from the fountain in their bowls, for the wounded, who begged for drink in pitiable voices. I leaned from the window, looking down the deserted street, and asking myself if the red cloaks would dare to return. The Colonel also looked in that direction, and talked with a captain who was leaning against his saddle. Suddenly the captain crossed the square, left the ranks, and rushed into our house, crying: "The master of the house!"

"He has gone out!"

"Well—you—lead me to your garret—quick!"

I left my shoes there, and began to climb the steps at the end of the hall like a squirrel; the captain followed me. At the top he saw at a single glance the ladder of the pigeon-house, and mounted before me. When we had entered, he placed his elbows on the edge of the somewhat low window, and leaned forward so as to see. I looked over his shoulder. The entire road as far as one could see, was lined with men, cavalry, infantry, cannon, army-wagons, red cloaks, green pelisses, white coats, helmets, cuirasses, files of lances and bayonets, ranks of horses, and all were coming toward the villages. "It is an army!" exclaimed the captain in a low voice. He turned suddenly to go down, then, seized with an idea, pointed out to me along the village, within two gun-shots, a file of red coats who were turning the curve of the road just behind the orchards.

"You see those red coats?" said he.

"Yes."

"Does a carriage road pass there?"

"No, it is a footpath."

"And this large hollow which cuts it in the middle, directly before us—is it deep?"

"Oh, yes !"

"Carriages and carts never pass that way ?"

"No, they could not."

Then, without asking anything more, he descended the ladder backward, as rapidly as possible, and hastened down the stairs. I followed him ; we were soon at the foot, but before we had reached the end of the hall, the approach of a body of cavalry caused the houses to shake. Despite this, the captain went out, took two men from the ranks, and disappeared. Thousands of quick, strange cries, like those of a flock of crows, "Hurrah ! hurrah !" filled the street from one end to the other, and nearly drowned the dull thud of the horses' galloping. I, feeling very proud of having conducted the captain to the pigeon-house, was so imprudent as to go to the door. The lancers, for this time they were lancers, came like the wind, their spears in rest, their ears covered by large hair caps, eyes staring, noses almost concealed by their mustaches, and large pistols, with butt ends of brass, in their belts. It was like a vision. I had only time to jump back from the door. My blood froze in my veins. And it was only when the firing recommenced that I awoke, as if from a dream, and found myself in the back part of our room opposite the broken windows. The air was thick, the square all white with smoke. The Colonel alone was visible, seated immovable on his horse near the fountain. He might have been taken for a bronze statue in this blue sea, from which hundreds of red flames spouted. The lancers leaped about like immense grasshoppers, thrust their spears and withdrew them ; others fired their pistols into the ranks at four paces. It seemed to me that the square was breaking. It was true. "Close the ranks ! stand firm !" cried the Colonel in his calm voice. "Close the ranks ! Close !" repeated the officers all along the line. But the square gave way, and became a semicircle. The centre nearly touched the fountain. At each stroke of the lance, the parry of the bayonet came like a flash of light, but sometimes the man fell. The Republicans no longer had time to reload. They ceased firing, and the lancers were constantly coming, bolder, more numerous, enveloping the

square in a whirlwind, and already uttering cries of triumph, for they believed themselves conquerors. For myself, I thought the Republicans were lost, when, in the height of the combat, the Colonel, raising his hat on the end of his sabre, began to sing a song which made one's flesh creep, and all the battalion, as one man, sang with him. In the twinkling of an eye the whole front of the square straightened itself, and forced into the street all the mass of horsemen, pressed one against another, with their long lances, like corn in the fields. This song seemed to render the Republicans furious. It was terrible to see them. And I have thought many times since that men arrayed in battle are more ferocious than wild beasts. But there was something still more horrible; the last ranks of the Austrian column, at the end of the street, not seeing what was passing at the entrance of the square, rushed forward, crying, "Hurrah! hurrah!" so that those in the first ranks, repulsed by the bayonets of the Republicans, and not able to go further back, were thrown into unspeakable confusion, and uttered distressing cries; the large horses, pricked in the nostrils, were so frightened that their manes stood up straight, their eyes started from their heads, and they uttered shrill cries, and kicked wildly. From a distance I saw these unfortunate lancers, mad with fear, turn round, strike their comrades with the handles of their lances to force a passage for themselves, and fly like hares past the houses. A few minutes afterward the street was empty.—*Madame Thérèse.*

#### AN AWAKING IN SPRING.

By dint of dreaming in this half-waking state, Kobus had ended by falling fast asleep again, when the tones of a violin, sweet and penetrating as the voice of a friend who greets you after a long absence, roused him from his slumbers, and, as he listened, brought the tears into his eyes. He scarcely ventured to breathe, so eager was he to catch the sounds. It was the violin of the Bohemian Joseph, which was surging to the accompaniment of another violin and a double bass in his bedchamber, behind the blue curtains, and was saying, "It is I, Kobus, I, your old friend! I return with the Spring and

the glorious sunshine. Hearken, Kobus : the bees are humming around the earliest flowers, the young, tender leaves are bursting forth, the first swallows are wheeling through the blue ether, the first quails creep down the newly turned furrows, and here I am, come once more to embrace you !” . . .

At last, very gently, he drew aside the curtains of his bed, the music still playing on more gravely and touchingly than ever, and saw the three Bohemians standing near the entrance of the apartment, and old Katel behind in the doorway. . . . And now I must tell you why Joseph came thus to serenade Fritz every Spring, and why this touched Fritz so deeply. A long time before this, one Christmas eve, Kobus happened to be at the hostelry of the Stag. The snow was lying three feet deep outside. In the great public room, which was half filled with tobacco-smoke, the smokers stood around the huge metal stove, whilst from time to time one or another would move away for a moment to the table to empty his glass, and then return to warm himself in silence. They were standing thus, thinking of nothing at all, when a Bohemian entered. His bare feet were peeping out of his ragged shoes ; he was shivering with cold, and began to play with an air of deep dejection. Fritz thought this music beautiful ; it was a ray of sunshine breaking through the gray mists of Winter. But behind the Bohemian, near the door, half-concealed in shadow, stood the watchman Foux, with the air of a wolf on the look-out for its prey, with its ears cocked, its pointed muzzle, and glistening eyes. Kobus at once guessed that the Bohemian's papers were not *en règle*, and that Foux was watching to pounce upon him on his leaving the room, and conduct him to the watchhouse. It was for this reason that, feeling indignant at such conduct, he went up to the Bohemian, put a thaler in his hand, and slipping his arm in his, said to him—“I hire you for this evening. Come along with me.” And thus, arm in arm, they left the room together in the midst of general astonishment, and more than one thought to himself—“That Kobus must be mad to go about with a Bohemian leaning on his arm ; he is certainly a great original.”

Meantime Foux followed them at some distance, slinking against the wall to avoid observation. The Bohemian seemed in great terror, fearing he would arrest him, but Fritz said to him—"Don't be afraid, he will not dare to lay a finger on you." He accompanied him in this way to his own house, where the table was laid for the feast of the *Christ-Child*, with the Christmas-tree in the centre, on a snow-white table-cloth, whilst all around the *Kuchen*, powdered over with white sugar, and the *Kaugelhof*, thick with large raisins, were arranged in suitable order. Three bottles of old Bordeaux, wrapped in napkins, were heating on the marble slab of the white porcelain stove.

"Katel, look for another plate, knife, and fork," said Kobus, shaking the snow off his feet. "I mean to celebrate the birth of the Savior this evening with this brave fellow; and if any one comes to take him, let him look out, that's all." The servant hastened to obey, and the poor Bohemian took his seat at the table, full of wonder at these things. The glasses were filled to the brim, and then Fritz stood up and said—"In honor of our Lord Jesus Christ, the friend of the friendless!"

At the same moment Foux entered. His surprise was extreme to see the *Zigeuner* seated by the side of the master of the house, so, in place of taking a high tone, he merely said—"I wish you a merry Christmas, Mr. Kobus."

"Many thanks. Will you take a glass of wine with us?"

"No, thank you. I never drink wine when on duty. But this man—do you know him, Mr. Kobus?"

"I know him, and will answer for him."

"Then his papers are in order?"

Fritz could hear no more; his round cheeks grew pale with anger; he rose; and seizing the watchman by the collar, thrust him out of the room, exclaiming—"That will teach you to enter an honest man's house on Christmas Eve." Then he resumed his seat, and as the Bohemian trembled with fear, he said—"Don't be afraid, you are in Fritz Kobus' house. Eat your food in peace if you wish to gratify me." He made him drink a good draught of the Bordeaux; and knowing

that Foux was still watching in the street, notwithstanding the snow, he ordered Katel to get ready a comfortable bed for the poor fellow that night, and the following morning to provide him with a stout pair of shoes, and some old clothes, and not to let him leave without taking care to put some cold meat and bread in his pockets.

Foux waited till the last note of the Mass was over, and then went off; and as the Bohemian, who was no other than Joseph, started early in the morning, there was nothing more of the affair. Kobus himself had forgotten all about it, when just at the commencement of Spring in the following year, being in bed one fine morning, he heard soft music at the door of his room. It was the poor swallow, whom he had saved from the winter snows, and who had come to thank him with the earliest rays of the returning sun. Since then Joseph had made his appearance every year at the same period, sometimes alone, sometimes with one or two of his comrades, and Fritz always received him like a brother. So it was that Kobus saw his old friend the Bohemian on the morning, in the way I have told you, and when the double-bass ceased its deep thrum-thrum, and Joseph, having given his last long-drawn stroke with the bow, raised his eyes, Fritz stretched out his arms to him from behind the curtains, crying, "Joseph!"

Then the Bohemian came forward and embraced him, laughing and showing his white teeth, and said:—"You see I don't forget you. The swallow's first song is for you!"

"Yes, yes, and yet this is the tenth year!" cried Kobus.—*Friend Fritz.*





ERSKINE, BARON THOMAS, a British jurist and statesman, born at Edinburgh, January 21, 1750; died near that city, November 17, 1823. He was the third son of the tenth Earl of Buchan, and entered the navy as midshipman at the age of fourteen, but resigned after four years, and received a commission in the army. He married at twenty, and was soon sent with his regiment to Minorca, where he served two years, and for three years more was stationed in various parts of England. He was then entered at Lincoln's Inn, and was called to the bar in 1778. Three months after he made an able plea in behalf of a person indicted for a libel, the effect of which was that he received thirty retainers before leaving the courtroom. He rose so rapidly in his profession that in 1783, on the suggestion of Lord Mansfield, the presiding Judge in the Court of King's Bench, a patent was issued giving him the precedence at the bar, and in the same year he was returned to Parliament for the borough of Portsmouth. His ablest forensic speeches were in defence of the freedom of the press, the rights of juries, and against the doctrine of constructive treason. In 1806 William Pitt died, and a coalition Ministry was formed under Lord Grenville, in which Erskine was made Lord High Chancellor, and raised to the peerage under the title of Baron Erskine of

Restormel Castle, in Cornwall. The Grenville Ministry was dissolved within less than a year, and Erskine passed the remainder of his life in retirement, and in straitened pecuniary circumstances. His last appearance in the House of Lords was at the trial of Queen Caroline in 1820. He wrote a political pamphlet, *A View of the Causes and Consequences of the present War with France* (1797), which passed through forty-eight editions in a few months; and a few brief poems, among which was a parody upon Gray's *Bard*. Collections of his *Speeches* at the bar and in Parliament have been published at different times. The best is that with a *Memoir* by Lord Brougham (4 vols., 1847); there is a *Selection* with a *Memoir* by Edward Walford (2 vols., 1870). One of the greatest of these speeches was that delivered in 1789 in defence of John Stockdale, who had printed a pamphlet written by the Rev. John Logan, in favor of Warren Hastings, who was then upon trial before the House of Lords. This pamphlet was regarded as a libel against the House of Commons, and Stockdale was arraigned therefor. Erskine's plea upon this occasion, the principles of which were sanctioned by the verdict of the court, became the foundation of the liberty of the press in England.

#### ON THE LAW OF LIBEL.

Gentlemen, the question you have therefore to try upon all this matter is extremely simple. It is neither more nor less than this: At a time when the charges against Mr. Hastings were, by the implied consent of the Commons, in every hand and on every table—when,

by their managers, the lightning of eloquence was incessantly consuming him, and flashing in the eyes of the public—when every man was with perfect impunity saying, and writing, and publishing just what he pleased of the supposed plunderer and devastator of nations—would it have been criminal in Mr. Hastings himself to remind the public that he was a native of this free land, entitled to the common protection of her justice, and that he had a defence in his turn to offer to them, the outlines of which he implored them in the meantime to receive, as an antidote to the unlimited and unpunished poison in circulation against him? This is, without color or exaggeration, the true question you are to decide. Because I assert, without the hazard of contradiction, that if Mr. Hastings himself could have stood justified or excused in your eyes for publishing this volume in his own defence, the author, if he wrote it *bona fide* to defend him, must stand equally excused and justified; and if the author be justified, the publisher cannot be criminal, unless you had evidence that it was published by him with a different spirit and intention from those in which it was written. The question, therefore, is correctly what I just now stated it to be—Could Mr. Hastings have been condemned to infamy for writing this book?

Gentlemen, I tremble with indignation to be driven to put such a question in England. Shall it be endured that a subject of this country may be impeached by the Commons for the transactions of twenty years—that the accusation shall spread as wide as the region of letters—that the accused shall stand, day after day and year after year, as a spectacle before the public, which shall be kept in a perpetual state of inflammation against him; yet that he shall not, without the severest penalties, be permitted to submit anything to the judgment of mankind in his defence? If this be law (which it is for you to-day to decide), such a man has no trial. That great hall, built by our fathers for English justice, is no longer a court, but an altar; and an Englishman, instead of being judged in it by God and his country, is a victim and a sacrifice.

## ON THE GOVERNMENT OF INDIA.

The unhappy people of India, feeble and effeminate as they are from the softness of their climate, and subdued and broken as they have been by the knavery and strength of civilization, still occasionally start up in all the vigor and intelligence of insulted nature. To be governed at all, they must be governed by a rod of iron ; and our Empire in the East would long since have been lost to Great Britain, if skill and military prowess had not united their efforts to support an authority, which Heaven never gave, by means which it never can sanction.

Gentlemen, I think I can observe that you are touched with this way of considering the subject ; and I can account for it. I have not been considering it through the cold medium of books, but have been speaking of man and his nature, and of human dominion, from what I have seen of them myself, amongst reluctant nations submitting to our authority. I know what they feel, and how such feelings can alone be suppressed. I have heard them in my youth, from a naked savage in the indignant character of a prince surrounded by his subjects, addressing the governor of a British colony, holding a bundle of sticks in his hand, as the notes of his unlettered eloquence. "Who is it ?" said the jealous ruler over the desert, encroached upon by the restless foot of English adventure. "Who is it that causes this river to rise in the high mountains and empty itself into the ocean ? Who is it that causes to blow the loud winds of winter, and that calms them again in the summer ? Who is it that rears up the shade of those lofty forests, and blasts them with the quick lightning at his pleasure ? The same Being who gave to you a country on the other side of the waters, and gave ours to us ; and by this title we will defend it," said the warrior, throwing down his tomahawk upon the ground, and raising the war-sound of his nation. These are the feelings of subjugated man all around the globe ; and, depend upon it, nothing but fear will control where it is vain to look for affection.

It is the nature of everything that is great and useful, both in the animate and inanimate world, to be wild and irregular, and we must be contented to take them with the alloys which belong to them, or live without them. Genius breaks from the fetters of criticism, but its wanderings are sanctioned by its majesty and wisdom when it advances in its path; subject it to the critic, and you tame it into dulness. Mighty rivers break down their banks in the winter, sweeping away to death the flocks which are fattened on the soil that they fertilize in the summer; the few may be saved by embankments from drowning, but the flock must perish from hunger. Tempests occasionally shake our dwellings and dissipate our commerce; but they scourge before them the lazy elements, which without them would stagnate into pestilence. In like manner, Liberty herself, the last and best gift of God to his creatures, must be taken just as she is. You might pare her down into bashful regularity, and shape her into a perfect model of severe scrupulous law, but she would then be Liberty no longer; and you must be content to die under the lash of this inexorable justice which you had exchanged for the banners of Freedom.

#### JUSTICE AND MERCY.

Every human tribunal ought to take care to administer justice, as we look, hereafter, to have justice administered to ourselves. Upon the principle on which the Attorney-General prays sentence on my client—God have mercy upon us! Instead of standing before him in judgment with the hopes and consolations of Christians, we must call upon the mountains to cover us; for which of us can present, for omniscient examination, a pure, unspotted and faultless course? But I humbly expect that the benevolent Author of our being will judge us as I have been pointing out for your example. Holding up the great volume of our lives in his hands, and regarding the general scope of them, if he discovers benevolence, charity, and good-will to man beating in the heart, where he alone can look—if he finds that our conduct, though often forced out of the path by our infirmities, has been in general well-directed

—his all-searching eye will assuredly never pursue us into those little corners of our lives, much less will his justice select them for punishment, without the general context of our existence, by which faults may be sometimes found to have grown out of virtues, and very many of our heaviest offences to have been grafted by human imperfection upon the best and kindest of our affections. No, gentlemen ; believe me, this is not the course of divine justice, or there is no truth in the Gospel of Heaven. If the general tenor of a man's conduct be such as I have represented it, he may walk through the shadow of death, with all his faults about him, with as much cheerfulness as in the common paths of life ; because he knows that instead of a stern accuser to expose before the Author of his nature those frail passages which, like the scored matter in the book before you, chequers the volume of the brightest and best-spent life, his mercy will obscure them from the eye of his purity, and our repentance blot them out forever.





ESPRONCEDA, JOSÉ DE, Spanish poet and revolutionary politician, born near Almendralejo, Badajoz, in 1810; died at Madrid, May 23, 1842. His father was a colonel in a Bourbon regiment, and the child was born on the roadside while the army was on the march. At the close of the war his parents settled in Madrid, and José began a career which was remarkable for the variety of its incidents. He became a pupil of Alberto Lista, Professor of Literature in St. Matthew's College. Before he was out of his fourteenth year he had joined a conspiracy against the minister Calomardi, and attracted his master's attention by his political poems. He was imprisoned at Guadalajara, and soothed his solitude by singing the fate of Pelayo, the patron of Spanish liberty. On his release he was again imprisoned and then transported to England, where he became a student of the writings of Shakespeare, Milton, and Byron, which was evidenced by a decided improvement in his later works. In 1830 he took part in the July revolution in Paris, and soon after joined the ill-fated expedition of Pablo de Chapalangarra in Spain. On the death of Ferdinand he was permitted to return to Spain and received an appointment as one of the Queen's Guards. His republican notions could not be suppressed, however, and he published a political

song, which caused his banishment to Cuellar, where he wrote a six-volume novel called *Don Sancho Soldaña o el Castellano de Cuellar*. Under a general amnesty he returned to Madrid and rashly plunged again into seditious writings. He joined the revolutionary movements of 1835-36, and in 1840, the republican party having come into power, he joined the national guard as a lieutenant, and was shortly appointed Ambassador to the Hague, where he contracted a malady which compelled him to resign and which terminated fatally in 1842.

Espronceda's principal poems are *El Estudiante de Salamanca* (The Student of Salamanca), a continuation of the legend of Don Juan; *El Diablo Mundo*, based on the story of Faust; *El Mendigo* (The Beggar), *El Verdugo* (The Headsman), *Hymn to the Sea*, and *Ode to the Night*. His poetical works have been collected and more than once reprinted. His lyrics are frequently distinguished by great force of expression and skill in construction.

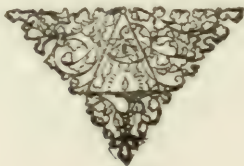
A recent writer in *Poet-Lore* thus describes Espronceda: "In person he was slight, handsome, melancholy—in short, a typical Spaniard. In public he vaunted his sceptical opinions, and mocked at a world which had failed to satisfy one who had deliberately chosen its worst as his portion. In private, his kind heart and brilliant parts made him the centre of an adoring circle of friends. In the *café* he would laugh to scorn all feeling of human sympathy; on his way home he would divest himself of his last penny in aid of the beggars

who thronged his path. During the sad time when the cholera raged in Madrid, Espronceda was foremost in the houses of the sick, nursing the patients and comforting the dying. His years were few, but his country counts him among her stars, and will never allow his name to be forgotten."

THE HEADSMAN.

In me behold the story of the world  
Which destiny hath written down in blood,  
Upon whose crimson pages God himself  
My awful figure hath engraven deep.  
Time without end,  
A hundred thousand ages hath engulfed,  
Yet wickedness,  
Her monument,  
May contemplate existing still in me.  
In vain man struggles whither streams the light,  
And thinks to reach it borne on breath of pride :  
The headsman o'er the ages towers supreme !  
And every drop  
Of blood which stains me,  
Of man but proves  
One crime the more ;  
Still I exist,  
A faithful record of the ages past ;  
A thousand angry shadows follow me  
For aye behind.

—*Translated for the Saturday Review.*





ESQUIROS, HENRI ALPHONSE, French poet, historian, novelist, and socialistic politician, born in Paris, May 24, 1812; died at Versailles, May 10, 1876. His first work, *Les Hirondelles*, was published in 1834, and though commended by Victor Hugo, it had but a limited sale. In 1837 he published *Le Magicien*, a novel; *Charlotte Corday*, a historical romance, and *L'Evangile du Peuple*, a history of the life of Jesus, which represents the founder of Christianity as a champion of democracy. For the sentiments expressed in this book Esquiros was condemned to eight months' imprisonment, which he occupied in writing *Les Chants d'un Prisonnier*, a volume of poetic descriptions of his youth. When he regained his freedom he published three socialistic tracts, *Les Vierges Martyre*, *Les Vierges Folles*, and *Les Vierges Sages*. His publication in 1847 and 1851 of *Histoire des Montagnards* and *Histoire des Martyrs de la Liberté*, gained for their author such a popularity that he was elected a representative to the legislative assembly. On account of his radical views and strong opposition to the empire, he was expelled from France in 1851. He journeyed first to Holland and then to England, where he was for a time professor of French literature at Woolwich, and wrote for the *Revue des Deux Mondes* a series of essays on English life and character.

He also published *The Netherlands and Life of the Hollanders* (1859). In 1869, having returned to France, he was chosen a member of the legislative assembly for the fourth circonscription of the department of the Bouches du Rhône, and sat among the democratic opposition. The following year he was made superior administrator of the department, but on account of his imprudent political prosecutions he was compelled to resign his office, and became editor of the *Égalité* of Marseilles, and in 1871 was again chosen a member of the legislative assembly.

Esquiros was too much of a partisan to be called a statesman, and though an easy writer, most of his works are superficial and declamatory. His *Dutch at Home* is one of the most valuable of his social and historical studies. Godefroy, in his *Littérature Française*, speaking of the lack of good native histories of Holland, says: "M. Alphonse Esquiros has called attention to this want in a succinct picture of the history of Holland from its origin. He shows how its institutions have been developed, its commerce and revenues augmented; and, above all, he indicates the sources from which the history of the Netherlands ought to be drawn."

#### DUTCH TOWNS.

The towns and villages touch one another. This is a consequence of the slight extent of territory. The houses are small, discreet, and circumspect; you notice in the habitations, that moderation of taste and desires which is the philosophy of happiness. The Dutch do not suffer like the Belgians from the whitewashing malady; they leave their houses the pleasant color of the

brick. This red color, combined with the verdure of the trees, the dark blue of the canals, and the gold of the sun, gives the towns, and often the villages, in the Netherlands a holiday aspect. A widely spread taste, especially among the women, is that for flowers, for here home life is a poem, and all means are sought to idealize it. We had already noticed in Flanders that moral habits were trained with the love of flowers; in the Netherlands it is an inclination which is becoming general. A rose expanding behind a clean and thoroughly transparent Dutch window resembles the perfumed soul of the house. These domestic gardens are sometimes perfect conservatories, so rich and varied does the flora appear. One of the most admired plants in Holland is the hyacinth, and there is any quantity of varieties; the *Sephrane* (white), the *Unique Rose*, the *Jenny Lind*, the *Mind Your Eyes* (red), the *Amiable Shepherdess*, the *Othello*, which latter is of a dark and tragic color, as suiting the Moor of Venice. If transplanted to other countries, these bulbs degenerate; true children of Batavia, they only find pleasure in Holland.

Behind the curtain of flowers a young maiden face may be glimpsed, which hides itself, though after having been seen. The women of the Netherlands are curious as all the daughters of Eve, but it is a curiosity which is hidden behind a species of green framework, called in Dutch *horritje*. It is the habit to look at what is going on in the street, not in the street itself, but in two mirrors set at an angle, which reflect objects, and deserve the name the local idiom has given them, that of "spies." A blonde Hollandaise, or even a brunette (for black hair is not rare in the Netherlands), will sit for hours gazing on what is going on outside. This silent image of movement and life harmonizes with their character. Dutch beauties are timid and diaphanous, and their faces resemble the waters of the canal sleeping before their windows. We all know the reputation of still waters, but here internal passions are kept in check, as we were told, by the regularity of life and simplicity of manners.

Nothing is lacking to the peaceful and contemplative

joy of the houses in the small towns or villages of Holland when the stork by chance builds its nest upon them.

In this country the same native and touching respect is shown the stork as in other places is shown to the swallow. The stork, in fact, is a swallow on a large scale; it wages war with frogs, toads, rats, and lizards, that useful war which the guest of our chimney-pots and old châteaux carries on with insects. Storks are, moreover, regarded as birds of good omen, and you need have no fear as to them being killed. Happy the roof near which they deign to settle, happier still the one they select as their domicile! Perches and artificial shelter are even constructed to attract them, for a stork's nest is the crown of a house. In some parts of Holland, if a stork breaks its leg by any accident, it is supplied with a wooden one.

The abundance of water ever ready to hand produced habits of cleanliness in Holland. Without speaking of Brock, that curious village which seems detached from a Chinese vase, we found everywhere, even among the poor, articles of tin or copper which cleaning had converted into silver and gold. In Belgium a few prizes for cleanliness were instituted, but in Holland people are cleanly without knowing why, and do not require the interferences of a Monthyon. The general toilet of the house is performed on Wednesday, Friday, and Saturday; on these days of schoonnaking (general cleaning) the street belongs to the servants, and they may be seen drawing and emptying buckets of water with a species of exultation. These girls, generally so calm, suddenly change their character, and they might be called the Bacchantes of cleanliness. In Holland the walls are brushed as a coat is brushed elsewhere, both the out and insides of the house are washed, rubbed, and dried with peculiar care.—*From the Dutch at Home.*

#### DUTCH WATER-WAYS.

There is in Holland a life unknown elsewhere, or at least but badly known; it is life on the water. You must visit this country to comprehend the touching melancholy of the *Spiritus Dei ferebatur super aquas*. Still, what floats on the waters is probably less the spirit

of God than of man, for in the Netherlands you are incessantly recalled to the feeling of reality. At all the spots where nature had forgotten to place rivers or streams, Dutch industry has made canals. These waterways lead not merely from one town to another, but even to each village, we might almost say to each country-house; hence, such an arterial system could not fail to be marvellously favorable to the circulation of produce. Through Haarlem alone 22,000 boats pass annually. An English traveller asked himself, two centuries back, whether there were not more people in Holland living on the water than on land. As the majority of these canals are higher than the adjoining fields, and as they are concealed by dykes, at a certain distance off you can see neither water nor boats, but only the swelling sails, which have the appearance of making an excursion about the country. There are boats for conveying passengers; the rich and busy classes despise this mode of locomotion as too slow or too vulgar, but they lose those landscape beauties for which the speed does not compensate. Be on your guard against railways in Holland, for travelling by them is running through the country, but not travelling. Those who do not consider the time devoted to the gratification of the sights as lost—poets, artists, the contemplators of nature or of local manners—will always prefer these slow and rustic boats to the winged carriages.

Heaven forbid that we should condemn steam, whose services, on the contrary, we admire; but Holland is of all countries in the world the one which, owing to its abundance of canals, could most easily do without locomotives.

Elsewhere navigation has never been able to compete with the iron ways, but in the Netherlands the greater part of the carriage still continues to be effected by water; and this economic method will for a long time supply most wants. The services rendered elsewhere by carts are here performed by boats; the gardener himself pulls to market his boat laden with vegetables, fruits, or flowers, just as in the south of France a donkey is led along. All this verdure, all this wealth of spring, arranged with a vivid feeling for color, really is a pleasure to look upon.



EULER, LEONHARD, a Swiss savant, born at Basel, April 15, 1707; died at St. Petersburg, Russia, September 7 (O. S.), 1783. He was intended for the Church; but his thoughts were mainly directed toward philosophical subjects. He graduated from the University of Basel at nineteen; but he had already attracted attention by a memoir upon naval architecture, and in 1727 went to St. Petersburg, where in 1733 he was appointed to the chair of mathematics. His reputation came to be so high that in 1741 he was invited by Frederick the Great to come to Berlin, which was his home during the ensuing twenty-five years, still retaining his Russian appointments. In 1766 he went back to Russia, upon the invitation of the Empress Catharine II. Just before this he had become nearly blind; but notwithstanding this infirmity he produced numerous works in the higher mathematics, which involved a perfect recollection of the most intricate mathematical formulæ. He possessed also the faculty of presenting scientific subjects in a manner fitted for popular comprehension. His works, produced during a period of more than half a century, would fill some fifty large folio volumes. Among these is his *Anleitung zur Algebra* (translated into English by Professor Farrar, of Harvard College), which is characterized as having "never been surpassed for its lucid and

attractive mode of presenting the elements of that science." In literature, as connected with science, Euler is best represented by his *Lettres à une Princesse d'Allemagne*, etc. (1768-72), and translated into English by Hunter under the title *Letters on Natural Philosophy*, which, "although in some degree superseded by the progress of modern discoveries will always be esteemed as a model of perspicuous statement and felicitous illustration."

#### NEWTON'S DISCOVERY OF UNIVERSAL GRAVITATION.

Gravity, or Weight, is a property of all terrestrial bodies, and it extends likewise to the moon. It is in virtue of gravity that the moon presses toward the earth; and gravity regulates her motions, just as it directs that of a stone thrown or of a cannon-ball fired off.

To Newton we are indebted for this important discovery. This great English philosopher and geometrician happening one day to be lying under an apple-tree, an apple fell upon his head, and suggested to him a multitude of reflections. He readily conceived that gravity was the cause of the apple's falling, by overcoming the force which attached it to the branch. Any person whatever might have made the same reflections; but the English philosopher pursued it much further. Would this force have always acted upon the apple, had the tree been a great deal higher? He could entertain no doubt of it.

But had the height been equal to that of the moon? Here he found himself at a loss to determine whether the apple would fall or not. In case it should fall, which appeared to him, however, highly probable—since it is impossible to conceive a bound to the height of the tree at which it would cease to fall—it must still have a certain degree of gravity forcing it toward the earth; therefore, if the moon were at the same place, she must be pressed toward the earth by a power similar to that which would act upon the apple. Nevertheless, as the

moon did not fall on his head he conjectured that motion might be the cause of this; just as a bomb frequently flies over us, without falling vertically. This comparison of the motion of the moon to that of a bomb determined him attentively to examine this question; and aided by the most sublime geometry, he discovered that the moon in her motion was subject to the same laws which regulate that of a bomb; and that if it were possible to hurl a bomb to the height of the moon, and with the same velocity, the bomb would have the same motion as the moon, with this difference only, that the gravity of the bomb at such a distance from the earth would be much less than at its surface.

You will see, from this detail, that the first reasonings of the philosopher on this subject were very simple, and scarcely differed from those of the clown; but he soon pushed them far beyond the level of the clown. It is, then, a very remarkable property of the earth, that not only all bodies near it, but those also which are remote, even as far as the distance of the moon, have a tendency toward the centre of the earth, in virtue of a power which is called gravity, and which diminishes in proportion as bodies remove from the earth.

The English philosopher did not stop here. As he knew that the other planets are perfectly similar to the earth, he concluded that bodies adjacent to each planet possess gravity, and that the direction of this gravity is toward the centre of such planet. This gravity might be greater or less there than on the earth; in other words, that a body of a certain weight with us, transported to the surface of any other planet, might there weigh more or less.

Finally, this power of gravity of each planet extends likewise to great distances around them; and as we see that Jupiter has four satellites, and Saturn five, which move around them just as the moon does round the earth, it could not be doubted that the motion of the satellites of Jupiter was regulated by their gravity toward the centre of that planet; and that of the satellites of Saturn by their gravitation toward the centre of Saturn. Thus, in the same manner as the moon moves round the earth, and their respective satellites move round Jupi-

ter and Saturn, all the planets themselves move round the Sun. Hence Newton drew this illustrious and important conclusion : That the Sun is endowed with a similar property of attracting all bodies toward its centre by a power which may be called "solar gravity." This power extends to a prodigious distance around him, and far beyond all the planets ; for it is this power which modifies all their motions.

The same great philosopher discovered the means of determining the motion of bodies from the knowledge of the power by which they are attracted to a centre ; and as he had discovered the powers which act upon the planets, he was enabled to give an accurate description of their motion. In truth, before he arose the world was in a state of profound ignorance respecting the motions of the heavenly bodies ; and to him alone we are indebted for all the light which we now enjoy in the science of astronomy. It is astonishing to think how much of their progress all the sciences owe to an original idea so very simple. Had not Newton accidentally been lying in an orchard, and had not that apple by chance fallen on his head, we might, perhaps, still have been in the same state of ignorance respecting the motions of the heavenly bodies, and multitudes of other phenomena depending upon them.—*Letter LII.*





EURIPIDES, a Greek dramatic poet, born at Salamis, probably September 23, 480 B.C.; died in 406 B.C. His father, Mnesarchus, was a citizen, apparently in good circumstances, since his son received the best physical and intellectual training of the time. Euripides, while a mere lad, came to be a clever athlete, although he was not allowed to enter himself among the contestants at the Olympic games. He practised painting for a while, but soon devoted himself wholly to dramatic composition. He is said to have written a drama at the age of eighteen; but his first acted play, now lost, was brought out at twenty-five. Fourteen years later we find him contending unsuccessfully for the tragic prize. In 441 B.C., at the age of forty-nine, he again contended for the prize, bringing out a "tetralogy," or series of four dramas, one of which was the *Medea*. He gained only the third prize, the first being awarded to Euphorion, an otherwise almost unknown son of Æschylus, and the second to Sophocles. From this time for a quarter of a century Euripides and Sophocles were eager but friendly competitors for dramatic honors, the latter gaining a majority of the prizes. Among the contemporaries of Euripides were some of the foremost names in Greek literature. He was fifty-four years old when Æschylus died, and Sophocles was fifteen

when Euripides was born. Euripides was twelve years older than Socrates, and thirty-four years older than Aristophanes, his keen satirist.

Euripides never held office, and took no active part in public affairs, living the life of a man of letters. The entire number of his dramas is variously stated at from seventy-five to ninety-two; of which eighteen are extant, the authenticity of which is admitted by scholars. Besides these are more than one thousand fragments from other dramas, preserved by being quoted by later writers. The following are the titles of the extant dramas, arranged in the probable order of their composition: *Alcestis*, *Medea*, *Hippolytus*, *Hecuba*, *Ion*, *The Suppliants*, *The Heracleidæ*, *The Mad Hercules*, *The Troades*, *Electra*, *Helena*, *The Phænissæ*, *Iphigenia in Tauris*, *Andromache*, *Orestes*, *The Bacchæ*, *Cyclops*, *Iphigenia at Aulis*.

In 408 B.C. Euripides, then seventy-two years of age, brought out at Athens his tragedy of *Orestes*. Directly afterward he went to the then rude kingdom of Macedon, whither he had been invited by King Archelaus, who was desirous that Greeks of culture should take up their residence in his dominions. Here Euripides wrote, or at least completed, several of his extant dramas. But he died two years after going to Macedon. By none was he mourned more than by his great rival, Sophocles, who was then bringing out at Athens the last of his tragedies. He put on mourning, and ordered that the actors should present themselves in funeral attire. The Athenians, not being able to have the remains of Euripides brought back to

their city, set up a bust of him in the public place, and built a cenotaph in his honor, upon which was placed an inscription, said to have been composed by Thucydides.

*Alcestis*, the earliest of the extant dramas of Euripides, and one of the best, is founded upon an ancient Greek legend to the effect that the Fates had decreed that the thread of the life of Admetus, King of Pheræ, in Thessaly, should be cut off; but, at the intercession of Apollo, they granted that his life should be prolonged to old age if anyone of his near kindred would consent to die in his stead. His father and mother refused thus to give up their own lives to prolong that of their son. *Alcestis*, the young wife of Admetus, volunteered to make the sacrifice. Admetus was restored to health, and at the opening of the drama *Alcestis* lay at the point of death.

#### THE DEATH OF ALCESTIS.

*ALCESTIS and ADMETUS with their CHILDREN—CHORUS.*

*Alc.*—O sun! and light, and clouds of heaven,  
In fleecy rolls revolved and driven!

*Adm.*—The sun beholds two wretched creatures here,  
Who have done nothing wherefore thou shouldst die.

*Alc.*—O earth, and palace, and thou bed,  
For my espousals whilom spread!

*Adm.*—Cheer up, unhappy consort; leave me not,  
But pray the sovereign gods to pity us.

*Alc.*—I see the two-oared boat! I see  
The ferryman of all the dead.

With pole in hand, he calls for me—  
'Tis Charon calls, with accent dread,  
And vehemently chides my delay!

"Come quickly, come? Why this delay?"

*Adm.*—Wretch that I am ! Oh cruelest voyage to me !  
My dearest doomed wife ! what woe is ours !

*Alc.*—Some winged Hades pulls me now  
Unto the dead ! Do you not see ?

From underneath his sable brow  
The King of Terrors glares at me !  
What wilt thou do ? Unhand me ! Oh !  
Loose me ! On what a path I go !

*Adm.*—Path dismal to my friends, and most to me.  
And to these children, sharers of my grief.

*Alc.*—Lay me down ! I cannot stand,  
Hades now is near at hand ;  
O'er mine eyes the last of sleeps,  
The long night of darkness creeps.  
Children ! Now my life is o'er,  
And your mother is no more ;  
May your lives with joy be bright,  
May ye long behold the light !

*Adm.*—Ah, woful speech for me to hear,  
Harder than any death to bear !  
Oh, by the gods, and by these ties,  
Motherless, when their mother dies,  
Forsake me not ! Arise dear wife !  
While I have thee I still have life ;  
Without thy being mine is o'er,  
So much I love thee and adore.

*Alc.*—Admetus, you perceive how 'tis with me,  
But I would tell my wishes ere I die.  
How I've loved, honored thee, appears in this :  
I die, when not to die was in my power,  
Giving my life that thou may'st see the light.  
I might have lived, and wedded with some chief  
Of Thessaly, and dwelt in princely state ;  
But without thee, my children fatherless,  
I was not willing to drag on my life ;  
Nor spared myself, still in the bloom of youth,  
Life's freshness, in whose sweets I took delight.  
Yet both thy parents—both near life's last goal—  
Betrayed thee, when they might have nobly died,  
And so have saved their son, their only child,  
With no hope left of other progeny.  
We twain had lived, nor thou, disconsolate,

Been left to rear the children whom I leave.  
 But some God brought it about should be so  
 Well, be it so ! Then make me a return ;  
 One equal to my claim I cannot ask,  
 For nothing is more precious than one's life.  
 However, 'tis a just one, thou wilt own.—  
 Thou lovest these little ones no less than I ;  
 And bring them up as princes in my house,  
 Nor introduce an envious stepmother,  
 Less kind in her affections than myself,  
 To lord it o'er them with a heavy hand ;  
 Remember my request. A stepdame hates  
 The children of a former marriage born ;  
 To them no milder than an adder is.  
 My boy will in his father find a tower ;  
 But how, my girl, shalt thou fit training have ?  
 How will thy father's consort act to thee ?  
 Oh, may she not by slanderous rumor spoil  
 Thy hope of marriage in thy bloom of youth !  
 Thy mother ne'er shall deck thee as a bride ;  
 Nor, where a mother kinder is than all  
 Amidst thy groans of childbirth comfort thee.  
 For I must die—not when the morrow comes,  
 Nor on the third day of the month ; but now,  
 E'en now, must I be numbered with the dead.  
 My husband and my children ! fare ye well  
 And prosper ! Ye can say, no man ever had  
 A better wife, no children better mother.

*Adm.*—It shall be so ; it shall be, doubt it not.  
 Since I had thee when living, still when dead  
 Shalt thou be my sole wife. None after thee  
 Shall call me husband ; nor Thessalian bride,  
 Nor one of any land though most complete  
 In beauty, daughter of the noblest sire.  
 The number of my children is enough ;  
 I pray the gods I may have joy of them,  
 For I have none of thee. But I shall feel  
 Grief for thy loss, not only for a year,  
 But while I live ; and both my parents hate,  
 Who were my friends in word but not in deed.  
 To save mine thou hast given thy dearest life ;  
 Must I not groan, then, losing such a spouse ?

Henceforth no feasts for me, no revellers,  
 No garlands and no music in my house,  
 As heretofore ; nor will I touch the lyre,  
 Nor breathe again upon the Libyan flute.  
 Oh never, never, shall I have the heart,  
 For thou hast ta'en away my joy of life.  
 But modelled by a skilful artist's hand,  
 Thine image shall be laid upon my bed,  
 And I will fall on't and repeat thy name,  
 And think I have—alas! not having thee,  
 Cold comfort—but some little ease of mind ;  
 And in my dreams the vision of thy love  
 Shall give me joy ; 'tis pleasant to behold  
 A friend at all times, even in the night.  
 But if I had the tongue and melody  
 Of Orpheus, as to appease with ravishment  
 Of holy hymns, Proserpine or her lord,  
 And from their gloomy realms recover thee,  
 I would go down ; then neither Pluto's hound,  
 Nor Charon at his oar—the ferryman  
 Of the Departed—should inhibit me ;  
 But I would bring thee back to life and light.  
 Expect me there, however, when I die,  
 And have a mansion ready for us both ;  
 For I will give these children charge to enclose  
 My bones with thine, and lay me by thy side.  
 May I be joined with thee, sole faithful friend.  
 To be no more divided, when I'm dead.

*Alc.*—My children, ye have heard your father's  
 pledge.

That he will not so much dishonor me  
 As to take other wife to rule o'er you.

*Adm.*—Again I give it, and will keep it too.

*Alc.*—So pledged, receive these children from my  
 hand.

*Adm.*—A precious gift from dear hand I receive.

*Alc.*—Be thou a mother to them in my stead.

*Adm.*—My loss compels me to this added charge.

*Alc.*—My children, I depart when I should live.

*Adm.*—Ah ! What shall I do, widowed and forlorn ?

*Alc.*—Time will console thee, for the dead are noth-  
 ing

*Adm.*—Oh, take me with thee—take me, by the gods !

*Alc.*—I die for thee—one victim is enough.

*Adm.*—Oh Fate ! of what a wife thou spoilest me !

*Alc.*—Darkness lies heavy on my drooping eyes.

*Adm.*—I am undone, if thou forsakest me.

*Alc.*—Speak of me as no more, as nothing now.

*Adm.*—Lift up thy face ; abandon not thy children.

*Alc.*—Not willingly ; my children, oh farewell !

*Adm.*—Look on them—look—oh look !

*Alc.*—I am no more.

*Adm.*—Ah ! do you leave us and depart ?

*Alc.*—Farewell ! [Dies.]

*Adm.*—I'm lost !

*Chorus.*—Admetus, you must bear this heavy stroke ;  
You're neither first nor last to have such loss :  
Think death a debt which we have all to pay.

*Adm.*—I know it ; nor this ill came unawares ;  
With fear of it I have been long afflicted ;  
But I will now appoint the burial ;  
Chant ye, meanwhile, a hymn to gloomy Dis,  
The implacable god of the Subterrane.  
Let the Thessalians over whom I rule,  
With their locks shorn, and in black robes appear.  
Your chariots yoke, and shear the coursers' manes ;  
And for twelve moons let neither flute nor lyre  
Sound in the city ; for I shall ne'er inter  
A dearer or a more deserving one.  
Oh, worthiest of all honor I can pay  
Is she that only dared to die for me.

—Translation of CHAPMAN.

[While Admetus and the Children go out with Attendants bearing the dead body the Chorus sing in responsive Strophe and Antistrophe.]

1.

Immortal bliss be thine.  
Daughter of Pelias, in the realm below ;  
Immortal pleasures round thee flow,  
Though never there the sun's bright beams shall shine.  
Be the black-browed Pluto told,  
And the Stygian boatman old.

Whose rude hands grasp the oar, the rudder guide,  
 The dead conveying o'er the tide,  
 Let him be told, so rich a freight before  
 His light skiff never bore.  
 Tell him that o'er the joyless lakes  
 The noblest of her sex her dreary passage takes.

## II.

Thy praise the bards shall tell,  
 When to their hymning voice the echo rings,  
 Or when they sweep the solemn strings,  
 And wake to rapture the seven-chorded shell;  
 Or in Sparta's jocund bowers,  
 Circling when the vernal hours  
 Bring the Carnean feast; while through the night  
 Full-orbed the high moon rolls her light,  
 Or where rich Athens, proudly elevate,  
 Shows her magnific state;  
 Their voice thy glorious death shall raise,  
 And swell the raptured strain to celebrate thy praise.

## III.

Oh that I had the power,  
 Could I but bring thee from the shades of night  
 Again to view this golden light,  
 To leave that boat, to leave that dreary shore  
 Where Cocytus, deep and wide,  
 Rolls along his sullen tide!  
 For thou, O best of women, thou alone  
 For thy lord's life daredst give thy own.  
 Light lie the earth upon that gentle breast,  
 And be thou ever blest!  
 But should he choose to wed again,  
 Mine and thy children's hearts would hold him in dis-  
 dain.

## IV.

When to avert his doom,  
 His mother in the earth refused to lie;  
 Nor would his ancient father die  
 To save his son from an untimely tomb;

Though the hand of time had spread  
 Hoar hairs o'er each aged head ;  
 In youth's fresh bloom, in beauty's radiant glow,  
 The darksome way thou daredst to go.  
 And for thy youthful lord's to give thy life,  
 Be mine so true a wife,  
 Though rare the lot ; then should I prove  
 The indissoluble bond of faithfulness and love.

—*Translation of POTTER.*

But the drama does not end here. Hercules happening to be present, bound upon one of his hazardous adventures, volunteers to descend to the under world, and bring back the lost Alcestis. He

“ By force,  
 Wrests from the guardian monster of the tomb  
 Alcestis, a re-animated corse,  
 Given back to dwell on earth in vernal bloom.”

*Alcestis* has a glad ending. But *Medea* is tragic from first to last. Medea is deserted by the ingrate Jason, who takes another spouse. Medea, stung to madness, resolves at first to kill Jason, but changes her purpose in order to inflict upon him a punishment worse than death: she will kill their two children. The following is the concluding scene of the tragedy :

#### THE LAST SCENE IN MEDEA.

[*Jason, Medea, and Chorus.*]

*Jas.*—Ye female train that near this mansion stand,  
 Say is Medea in the house who wrought  
 These deeds of horror, or withdrawn by flight ?  
 But she must hide her deep beneath the earth,  
 Or rise on light wings through the ethereal height,  
 Or vengeance for the royal house will fall

With fury on her. Doth her pride presume,  
 That having slain the monarch of this land,  
 Her flight shall be secure from chastisement?  
 But less for her than for my sons my care.  
 Revenge from those whom she hath wronged shall fall  
 On her; I come to save my children's lives,  
 Lest on their heads the kindred of the king  
 Punish their impious mother's murderous deed.

*Chor.*—Thou knowest not, wretched Jason, to what  
 height

Thy ills are risen, or this thou hadst not said.

*Jas.*—What! does her purpose reach to kill me too?

*Chor.*—Thy sons are dead beneath their mother's  
 hands.

*Jas.*—Ah me! what sayest thou. Thou hast pierced  
 my heart.

*Chor.*—Think of thy sons as living now no more.

*Jas.*—Where killed she them? abroad, or in the  
 house?

*Chor.*—Open the door, and thou wilt see them slain.

*Jas.*—Instant, ye menial train, unbar the door,  
 Give me admittance that I may behold  
 This aggravated ill—my children slain,  
 And drag her to deserved punishment.

[*Here, according to the Scholiast, Medea appears above in a chariot  
 drawn by dragons, bearing the bodies of her slaughtered sons.*]

*Med.*—Why with this tumult dost thou beat the door,  
 Seeking the dead, and me who did the deed?  
 Forbear this uproar. Wouldst thou aught with me,  
 Speak it; but never shalt thou touch me more;  
 The Sun, my father, gives me such a car—  
 A safe protection from each hostile hand.

*Jas.*—O thou detested woman, most abhorred  
 By the just gods, by me, and all mankind!  
 In thine own children who couldst plunge the sword,  
 Their mother thou to reave me of my sons;  
 And, having done this deed, dost yet behold  
 The sun, the earth—this deed of horror done!  
 Perdition seize thee! Now I know thee; then  
 I knew thee not, when from thy home I led thee,  
 Led thee to Greece from a barbaric shore.

Pernicious monster, to thy father false,  
 And traitor to the land that nurtured thee;  
 And now the vengeful Furies on my head  
 Punish thy crimes; for with thy brother's blood  
 Distained, the gallant Argo didst thou mount.  
 This was a prelude to thy ruthless deeds.  
 Wedded by me, a mother too by me,  
 My children hast thou murdered, in revenge  
 For my new bed: an act no dame of Greece  
 Would ever dare attempt. Yet I preferred thee  
 To all their softer charms, and wedded thee—  
 Alliance hateful and destructive to me;  
 A tigress, not a woman, of a soul  
 More wild, more savage, than the Tuscan Scylla,  
 But millions of reproaches would not gall  
 That hard, unfeeling heart. Then get thee gone,  
 Achiever of base mischiefs, blood-stained pest,  
 Stained with thy children's blood; be gone and perish.

*Med.*—Full answer to thy words could I return,  
 Recounting each past circumstance; but Jove,  
 The Almighty Father, knows what grace I showered  
 On thee, and what requital thou hast made.  
 Thou shalt not pass thy wanton life in joys,  
 My bed dishonored, and make villanous jests  
 At my disgrace. Nor shall thy royal bride,  
 Nor the proud Creon who betrothed her, dare  
 To chase me from his country unchastised.  
 Call me a tigress, then, or, if thou wilt,  
 A Scylla howling 'gainst the Tuscan shore:  
 I, as is right, have taught thy heart to bleed.

*Jas.*—Thy heart too bleeds, a sharer in these ills.

*Med.*—Be thou assured of that; yet in my griefs I  
 joy thou canst not make a mock at them.

*Jas.*—My children, a bad mother have you found.

*Med.*—My sons, you perished through your father's  
 folly.

*Jas.*—Yet my right hand plunged not the murderous  
 sword.

*Med.*—But thy foul wrongs and thy new nuptials  
 plunged it.

*Jas.*—And for these nuptials hast thou killed thy  
 sons!

*Med.*—This to a woman deem'st thou a slight pain?

*Jas.*—To one discreet; but all is ill to thee.

*Med.*—These are no more; and that shall rend thy heart.

*Jas.*—Their shades shall pour their vengeance on thy head.

*Med.*—The just gods know which first began these ills.

*Jas.*—And the gods know thy execrable heart.

*Med.*—Thou and thy bitter speech are hateful to me.

*Jas.*—And thine to me. This soon may have an end.

*Med.*—How? for I wish to free me from thy sight.

*Jas.*—Give me my sons, to mourn and bury them.

*Med.*—Never; for on the height where Juno's shrine  
Hallows the ground, this hand shall bury them  
That hostile rage may not insult their ashes,  
And rend them from the tomb. A solemn feast  
And sacrifice hereafter to this land  
Will I appoint, to expiate this deed  
Of horrid murder. In the friendly land  
Where once Erechtheus reigned, the house of Ægeus,  
Pandion's son, is open to receive me;  
Thither I go. But thou, as thy vile deeds  
Deserve, shalt vilely perish, thy base head  
Crushed with the mouldering relics of thy Argo,  
And of my nuptials feel that wretched end.

*Jas.*—Thee may the Erinyes of thy sons destroy,  
And Justice, which for blood vindictive calls  
For blood.

*Med.*—What god will hear thee, or what Fury,  
Thou perjured, base destroyer of the rites  
Of hospitality?

*Jas.*— Away, away.  
Thou pest abhorred, thou murderer of thy sons.

*Med.*—Go to thy house; go and entomb thy wife.

*Jas.*—I go, deprived, alas, of both my sons.

*Med.*—This grief be thine, even to thy latest age.

*Jas.*—O my dear sons!

*Med.*— Ay, to their mother dear,  
But not to thee.

*Jas.*— And wherefore didst thou kill them?

*Med.*—To rend thy heart.

*Jas.*— Ah, me, ah wretched me !  
I long to kiss the dear cheeks of my sons.

*Med.*—Thou wouldst address them now, embrace them *now* ;

*Then* thou couldst chase them from thee.

*Jas.*— By the gods,  
Give me to touch their soft and delicate flesh.

*Med.*—Never : thy words are thrown away in vain.

*Jas.*—Hear'st thou this, Jove, with what indignant pride

I am rejected, with what insults wronged,  
By this abhorred, this child-destroying tigress ?  
Yet what I may, what power is left me yet,  
I will lament them, will sit down and wail,  
And call to witness the avenging gods,  
That, having slain my sons, thou hast denied me  
To touch the dead and lay them in the tomb.  
Oh that I never, never had begot them,  
To see them thus, thus murdered by thy hands.

*Chor.*—Jove in high heaven dispenses various fates :  
And now the gods shower blessings, which our hopes  
Dare not aspire to ; now control the ills  
We deemed inevitable : thus the god  
To these hath given an end we never thought :  
Such is the dreadful fortune of this day.

—*Translation of POTTER.*

The legend of Iphigenia forms the subject of two dramas by Euripides—*Iphigenia in Tauris* and *Iphigenia at Aulis*. Agamemnon having incurred the displeasure of Diana, the Grecian fleet assembled for the expedition against Troy was detained by contrary winds at the port of Aulis, and the wrath of the goddess could be appeased only upon condition that Agamemnon should offer up his own daughter, Iphigenia, as a sacrifice. In order to ensure the triumph of the Grecian arms, Iphigenia consents to become a victim. According to the more usual version of the legend the

sacrifice was completed; but according to that adopted by Euripides, at the moment when the sacrificial knife was raised, Diana intervened, substituted a fawn in place of Iphigenia, whom she bore off to Tauris (the modern Crimea) and made her priestess of her temple there, where she remained for twenty years, when she was carried off by her brother Orestes, who had come to that region on a plundering expedition. This expedition forms the theme of *Iphigenia in Tauris*, to which *Iphigenia at Aulis* forms a kind of prelude, though written many years later, being probably the latest of all the dramas of Euripides. In the following scene Iphigenia, her mother Clytemnestra, attended by a chorus of singing maidens, are approaching the place for the sacrifice.

## IPHIGENIA AT AULIS.

*Iph.*—Who goes with me and leads me by the hair  
Ere I am dragged away?

*Clyt.*— I will go with thee.

*Iph.*— No;  
That were unseemly.

*Clyt.*— Hanging on thy robes.

*Iph.*—Let me prevail, my mother; stay: to me  
As more becoming this, and more to thee.  
Let one of these, the attendants of my father,  
Conduct me to Diana's hallowed mead,  
Where I shall fall a victim.

*Clyt.*— Oh, my child,  
Dost thou then go?

*Iph.*— And never to return.

*Clyt.*—And wilt thou leave thy mother?

*Iph.*— As thou seest.  
Not as I merit.

*Clyt.*— Stay, forsake me not.

*Iph.*—I suffer not a tear to fall. But you

Ye virgins, to my fate attune the hymn,  
*Diana, daughter of Almighty Jove.*  
 With favoring omens sing, *Success to Greece.*  
 Come, with the basket one begin the rites ;  
 One with purifying cakes the flames  
 Enkindle. Let my father his right hand  
 Place on the altar ; for I come to give  
 Safety to Greece, and conquest to her arms.

[IPHIGENIA and the CHORUS.]

*Iphigenia.*

Lead me : mine the glorious fate  
 To o'erturn the Trojan state :  
 Ilium's towers their heads shall bow.  
 With the garlands bind my brow ;  
 Bring them, be these tresses crowned.  
 Round the shrine, the altar round,  
 Bear the lavers which you fill  
 From the pure translucent rill.  
 High your choral voices raise,  
 Turned to hymn Diana's praise,  
 Blest Diana, royal maid.—  
 Since the Fates demand my aid,  
 I fulfil their awful power  
 By my slaughter, by my gore.

*Chorus.*

Reverenced, revered mother, now  
 Thus for thee our tears shall flow :  
 For unhallowed would a tear  
 'Mid the solemn rites appear.

*Iphigenia.*

Swell the notes, ye virgin train,  
 To Diana swell the strain ;  
 Queen of Chalcis, adverse land ;  
 Queen of Aulis, on whose strand,  
 Winding to a narrow bay,  
 Fierce to take its angry way,

Waits the war, and calls on me  
Its retarded force to free.  
O my country, where these eyes  
Opened on Pelasgic skies !  
O ye virgins, once my pride,  
In Mycenæ who reside !

*Chorus.*

Why of Perseus name the town  
Which Cyclopean rampires crown ?

*Iphigenia.*

Me you reared a beam of light :  
Freely now I sink in night.

*Chorus.*

And for this, immortal fame,  
Virgin, shall attend thy name.

*Iphigenia.*

Ah, thou beaming lamp of day,  
Jove-born, bright, ethereal ray !

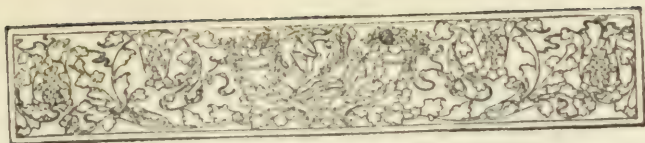
*Chorus.*

See, she goes : her glorious fate  
To o'erturn the Phrygian state :  
Soon the wreaths shall bind her brow ;  
Soon the lustral waters flow,  
Soon that beauteous neck shall feel,  
Piercing deep, the fatal steel,  
And the ruthless altar o'er  
Sprinkle drops of gushing gore.  
By thy father's dread command  
There the cleansing lavers stand ;  
There in arms the Grecian powers  
Burn to march 'gainst Ilium's towers.  
But our voices let us raise  
Tuned to hymn Diana's praise :

Virgin daughter she of Jove,  
Queen among the gods above,  
That with conquest and renown  
She the arms of Greece may crown.  
To thee, dread power, we make our vows,  
Pleased when the blood of human victims flows,  
To Phrygia's hostile strand,  
Where rise perfidious Ilium's hated towers,  
Waft, O waft, the Grecian powers,  
And aid this martial band !  
On Agamemnon's honored head,  
While wide the spears of Greece their terrors spread,  
The immortal crown let conquest place,  
With glory's brightest grace.

— *Translation of POTTER.*

Here probably ends the drama as left by Euripides, although there is appended to it an additional scene of about a hundred poorly written lines, in which a messenger comes upon the ground, who announces that after Iphigenia has been led off to the place of sacrifice, Diana had appeared and saved the life of the maiden. If we suppose that these lines were written by Euripides, they can be only the rough draft of the manner in which he intended to conclude the drama, which is certainly incomplete without a scene indicating that the sacrifice was not consummated. This consideration is strong evidence that Euripides was engaged upon *Iphigenia at Aulis* when he died, at the age of seventy-four.



EUSEBIUS, an ecclesiastical historian, sometimes called the "Father of Church History," born probably at Cæsarea, Palestine, about 264; died there about 349. After pursuing his studies in various places, he opened a school at Cæsarea, where he became a protégé of Bishop Pamphilus, whose name he assumed as a kind of surname. In order to distinguish him from several other persons of the same name, he is usually designated as Eusebius Pamphili. Pamphilus was put to death during the Diocletian persecution, about 309. Diocletian died in 315, and Eusebius became Bishop of Cæsarea. Upon the accession of Constantine in 324, Christianity became the religion of the Roman Empire. Eusebius came into high favor with Constantine. At the Council of Nice he sat at the Emperor's right hand, and drew up the first draft of the Nicene Creed. In the theological disputes which ensued, Eusebius sided with Arius against Athanasius. In 335 Eusebius returned to his bishopric of Cæsarea and devoted the remainder of his life to the completion of the writings upon which he had been previously engaged. He wrote several treatises of a controversial or expository character; a laudatory *Life of Constantine*; the *Chronicon*, a conspectus of universal history down to his own times; the *Onomasticon*, a kind of Old Testament Gazetteer. His

most important work, which has gained for him the designation of "the Father of Ecclesiastical History," is the *Ecclesiastical History*, from the earliest times down to the twentieth year of the reign of Constantine. This work, continued for half a century longer by Sozomen, Socrates, and Theodoret, has been several times translated into English. We give the concluding chapter of this history.

#### RESULTS OF THE TRIUMPH OF CONSTANTINE.

To him, therefore, the Supreme God granted from heaven above, the fruits of his piety, the trophies of victory over the wicked: and that nefarious tyrant (Licinius) with all his counsellors and adherents, he cast prostrate at the feet of Constantine; for when he proceeded to the extremes of madness in his movements, the divinely favored emperor regarded him as no more to be tolerated, but taking prudent measures, and mingling the firm principles of justice with his humanity, he determined to come to the protection of those who were so miserably oppressed by the tyrant—and in this, by banishing smaller pests, he thus advanced to save vast multitudes of the human race. He had exercised his humanity in commiserating him before, though Licinius was a man by no means deserving of compassion, but it proved of no avail to him, for he would not renounce his iniquity but rather increased his madness against the people his subjects. To the oppressed there was no hope of salvation left in the cruelties they endured from the savage beast. Wherefore also, Constantine, the protector of the good, combining his hatred of wickedness with the love of goodness, went forth with his son Crispus, the most benevolent Cæsar, to extend a saving arm to all those that were perishing. Both, therefore, the father and the son, having God the universal King, and his Son, our Saviour, as their leader and aid, drawing up the army on all sides against the enemies of God, bore away an easy victory; all things being prospered by God, in the conflict, according to their wishes.

Suddenly, then, and sooner than said, those that yesterday breathed threats and destruction were no more, not even leaving the memory of their name. Their paintings, their effigies, their honors received the deserved contempt and disgrace, and those very events which Licinius had seen occurring to the iniquitous, these same he experienced himself. As he would neither receive instruction, nor grow wise by the chastisements of his neighbors, he proceeded in the same course of impiety and was justly hurled down the same precipice with them. He therefore lay prostrated in this way. But the mighty and victorious Constantine, adorned with every virtue of religion, with his most pious son, Crispus Cæsar, resembling in all things his father, recovered the East as his own, and thus restored the Roman Empire to its ancient state of one united body; extending their peaceful sway around the world, from the rising sun to the opposite regions, to the north and the south, even to the last border of the declining day.

All fear, therefore, of those who had previously afflicted them was now wholly removed. They celebrated splendid and festive days with joy and hilarity. All things were filled with light, and all who before were sunk in sorrow beheld each other with smiling and cheerful faces. With choirs and hymns in the cities and villages, at the same time they celebrated and extolled first of all God, the universal King, because they were thus taught: then they also celebrated the praises of the pious emperor, and with him all his divinely-favored children. There was a perfect oblivion of past evils, and past wickedness was buried in forgetfulness. There was nothing but enjoyment of the present blessings and expectations of those yet to come. Edicts were published and issued by the victorious emperor, full of clemency, and laws were enacted, indicative of munificence and genuine religion. Thus, then, after all the tyranny had been purged away, the empire was justly reserved, firm, and without a rival to Constantine and his sons; who first sweeping away that enmity to God exhibited by the former rulers, sensible of the mercies conferred upon them by God, exhibited also their own love of religion and of God.—*Translation of DALE.*



EVANS, CHRISTMAS, a Welsh pulpit orator and writer of sermons, was born at Ysgaerwen, Cardiganshire, on Christmas Day, 1766; died at Swansea, July 19, 1838. His father, Samuel Evans, was a poor shoemaker, who, dying when his son was only nine years old, left him in a state of complete destitution. The next six years Christmas spent with his mother's uncle at Llanvihangel-ar-Arth, in Carmarthenshire, "than whom," he says, "it would be difficult to find a more unconscionable man in the whole course of a wicked world." So he left him to become a farm-servant at various places, and ultimately came under the influence of David Davies of Castellhywel, a well-known bard and schoolmaster and the minister of a congregation of Presbyterians fast slipping into Unitarianism at Llwynrhydowen. Evans joined Llwynrhydowen Chapel, was taught a little by Davies in his school, learned how to read Welsh, and acquired some knowledge of English; became religious and began to preach. But as the strict rules of the Presbyterians required an academical education for their ministers, he gradually gravitated toward the Baptists, who had had no such limitations; and in 1788 was baptized in the river Duar at Llanybyther, in Carmarthenshire, and joined the Baptist congregation at Aberduar. In 1789 he was ordained as a missionary to the scat-

tered Baptists of Lleyn, the peninsula of Carnarvonshire. Here he married Catherine Jones, a member of his congregation. They had no family. In 1792 he removed to Anglesey to act as minister to all the Baptist churches in the island. Here he worked with great success; but a curious wave of Sandemanianism spread over Anglesey and greatly influenced rigid Calvinists like Evans. "The Sandemanian heresy afflicted me so much as to drive away the spirit of prayer for the salvation of sinners." After a time he regained his orthodoxy, and became the centre of a great Baptist movement in Anglesey. In 1826 he accepted the ministry of the chapel of Caerphilly in Glamorganshire. In 1828 he settled at Cardiff; and in 1832 he made his final change to Carnarvon, where he maintained a residence until the time of his death, which occurred while he was on a journey into South Wales. Besides his sermons, which were published in Welsh, he wrote hymns and tracts in his native tongue, and assisted in translating into that language an exposition of the New Testament.

The writings of Evans show him to be, as Dr. Schaff has said, "a master in parabolic comparison and dramatic representation." He was commonly known as the "Welsh Bunyan." The following description of his preaching is given by one of his biographers, the Rev. D. M. Evans: "In the midst of a general hum and restlessness the preacher had read for his text, 'And you that were some time alienated and enemies in your mind by wicked works, yet now hath reconciled in the body of his

flesh through death, to present you holy and unblamable, and unrepachable in his sight.<sup>2</sup> His first movements were stiff, awkward, and wrestling, while his observations were perhaps crude and commonplace rather than striking or novel; but he had not proceeded far before, having thus prepared himself, he took one of his wildest flights, bursting forth at the same time into those unmelodious but all-piercing shrieks under which his hearers often confessed his resistless power. Closer and closer draw in the scattered groups, the weary loungers, and the hitherto listless among the motley multitude. The crowd becomes dense with eager listeners as they press on insensibly toward the preacher. He gradually gets into the thickening plot of his homely but dramatic representation, while, all forgetful of the spot on which they stood, old men and women look up with open mouth through smiles and tears. Big burly country folk, in whom it might have been thought that the faculty of imagination had long since been extinguished, became engrossed with ideal scenes. Men 'whose talk is of bullocks' are allured into converse with the most spiritual realities. The preachers present become dazzled with the brilliance of this new star on the horizon; they start on their feet round the strange young man, look hard at him in perfect amazement; loud and rapturous confirmations break from their lips; 'Amen,' 'Bendig edig,' 'Diolch byth,' fall tumultuously on the ear; the charm swells onward from the platform to the extreme margin of the wondering crowd, and to the occasional loud laugh there has now

succeeded the baptism of tears. The excitement is at its highest; the preacher concludes, but the weeping and rejoicing continue till worn-out nature brings the scene to an end."

It was in his sixty-fifth year, while sojourning at Cardiff, that Evans began to write for the press; and, though almost blind, he wrote out for publication about two hundred of his sermons. His style is altogether unique; the structure of his sentences is very original; and it would be exceedingly difficult for any man, however well qualified to translate other Welsh authors, to render him into English, with the preservation, everywhere, of his spirit. The following translation of the passage on man's recovery to favor is made from his written sermon on Romans v. 15. Another rendering—the closing portion of which will also be found below—is from the lips of the preacher, and shows his manner of amplifying, often tenfold and with considerable variation from what he had written:

#### THE RECOVERY.

I know not how to represent to you this glorious work better than by the following figure. Suppose a vast graveyard, surrounded by a lofty wall, with only one entrance, which is by a massive iron gate, and that is fast bolted. Within are thousands and millions of human beings, of all ages and classes, by one epidemic disease bending to the grave. The graves yawn to swallow them, and they must all perish. There is no balm to relieve, no physician there. Such is the condition of man as a sinner. All have sinned; and it is written, "The soul that sinneth shall die." But while the unhappy race lay in that dismal prison, Mercy came and stood at the gate, and wept over the melancholy scene.

exclaiming, "O that I might enter! I would bind up their wounds; I would relieve their sorrows; I would save their souls!" An embassy of angels, commissioned from the court of Heaven to some other world, paused at the sight, and Heaven forgave that pause. Seeing Mercy standing there, they cried: "Mercy, canst thou not enter? Canst thou look upon that scene and not pity? Canst thou pity, and not relieve?" Mercy replied: "I can see!" and in her tears she added, "I can pity, but I cannot relieve!" "Why canst thou not enter?" inquired the heavenly host. "Oh!" said Mercy, "Justice has barred the gate against me, and I must not—cannot unbar it!" At this moment, Justice himself appeared, as if to watch the gate. The angels asked, "Why wilt thou not suffer Mercy to enter?" He sternly replied: "The law is broken, and it must be honored! Die they, or Justice must!" Then appeared a form among the angelic band like unto the Son of God. Addressing himself to Justice, he said: "What are thy demands?" Justice replied: "My demands are rigid; I must have ignominy for their honor, sickness for their health, death for their life. Without the shedding of blood there is no remission!" "Justice," said the Son of God, "I accept thy terms! On me be this wrong! Let Mercy enter, and stay the carnival of death!" "What pledge dost thou give for the performance of these conditions?" "My word; my oath!" "When wilt thou perform them?" "Four thousand years hence, on the hill of Calvary, without the walls of Jerusalem!" At the close of the four-thousandth year, when Daniel's "seventy weeks" were told, Justice and Mercy appeared on the hill of Calvary. "Where," said Justice, "is the Son of God?" "Behold him," answered Mercy, "at the foot of the hill!" And there he came, bearing his own cross, and followed by his weeping church. Mercy retired, and stood aloof from the scene. Jesus ascended the hill, like a lamb for the sacrifice. Justice presented the dreadful bond, saying, "This is the day on which the article must be cancelled." The Redeemer took it. What did he do with it? Tear it in pieces, and scatter it to the winds? No! he nailed it to his cross, crying, "It is finished!" The Victim ascended

the altar. Justice called on holy fire to come down and consume the sacrifice. Holy fire replied : " I come ! I will consume the sacrifice, and then I will burn up the world ! " It fell upon the Son of God, and rapidly consumed his humanity ; but when it touched his Deity, it expired. Then there was darkness over the whole land, and an earthquake shook the mountain ; but the heavenly host broke forth in rapturous song—" Glory to God in the highest ! on earth, peace ; good will to man ! "—*Translated from his written Sermons.*

#### THE TRIUMPH.

" It is the hour and power of darkness." I see him passing along through this dense array of foes, an unre-sisting victim. He is nailed to the cross ; and now Beelzebub and all the master-spirits in the hosts of hell have formed, though invisible to man, a ring around the cross. It was about the third hour of the day, or the hour of nine in the morning, that he was bound as a sacrifice, even to the horns of the altar. The fire of divine vengeance has fallen, and the flames of the curse have now caught upon him. The blood of the victim is fast dropping, and the hosts of hell are shouting, impatiently : " The victory will soon be ours." And the fire went on burning until the ninth hour of the day, or the hour of three in the afternoon, when it touched his deity,—and then it expired. For the ransom was now paid and the victory won. It was his. His hellish foes, crushed in his fall, the unicorns and the bulls of Bashan retreated from the encounter with shattered horns, the jaws of the lions had been broken and their claws torn off, and the old dragon, with bruised head, dragged himself slowly away from the scene, in deathlike feebleness. " He triumphed over them openly, and now is He forever the Prince and Captain of our salvation, made perfect through sufferings." The graves of the old burial-ground have been thrown open ; and from yonder hills gales of life have blown down upon this valley of dry bones, and an exceedingly great army have already been sealed to our God, as among the living in Zion.—*Translated by a native Welshman, as preached from the pulpit.*



EVANS, MARIAN ("George Eliot"), an English novelist and poet, was born at Arbury Farm (Chilvers Coton), Warwickshire, November 22, 1819; died at 4 Cheyne Walk, Chelsea, London, December 22, 1880. She was the youngest child of Robert Evans, the agent of the Arbury estate in Warwickshire. When she was five years old her mother's health failed and she was sent with an elder sister to a school at Attleboro, from which they came home occasionally on Saturdays. In her eighth or ninth year she was transferred to a school at Nuneaton, and in her thirteenth year to one at Coventry conducted by the daughters of a Baptist minister, women of fine attainments, who, in addition to their own instruction, gave their pupils excellent masters in French, German, and music. The young girl had already a passion for books, and read all that came within her reach. While at Coventry she made rapid progress in composition and music. Her mother's continued illness recalled her from school in 1835. Mrs. Evans died in the following year; and soon after her death, the marriage of the elder daughter left Marian sole manager of the household. She also engaged in active charitable work, continued her reading, and studied German, Italian, and music with masters from Coventry, to which town she removed with her father in 1841. Her literary



MARIAN EVANS.



work began with the translation into English of Strauss's *Life of Jesus* (1846).

Her father died in 1849. Immediately after his death Marian accompanied some friends to Switzerland, where she remained for nearly a year. In 1851 she became editor of the *Westminster Review*, to which she was already a contributor. She translated Spinoza's *Ethics*, and in 1857 published in *Blackwood's Magazine* her first works of fiction, a series of short stories under the general title *Scenes of Clerical Life*. With the publication of these tales she assumed the name of George Eliot, which long shielded her from identification as their author. They at once attracted general attention, and elicited the highest praise from all classes of readers, as indicating a new and unique power in literature. In 1858 appeared her first novel, *Adam Bede*, which placed its author in the first rank of English novelists. *The Mill on the Floss* was published in 1859; *Silas Marner, the Weaver of Raveloe* (1861); *Romola*, a story of Florence in the days of Savonarola (1863); *Felix Holt, the Radical* (1866); *Middlemarch, a Study of Provincial Life* (1871), and *Daniel Deronda* (1876).

As editor of the *Westminster Review* she formed lasting friendships with Herbert Spencer and other distinguished literary men, among them George Henry Lewes, an enthusiastic disciple of Comte, whose positive philosophy was then attracting the attention of thoughtful Europe. Her literary association with Lewes ripened into the deeper feeling of the love of a strong-minded woman with an ardent soul subservient to mental-

ity. She had broken off her connections with Christianity, and became imbued with the new philosophy. In consequence of the natural attraction of kindred spirits, Lewes, in 1854, abandoned his wife, with whom he had lived for fourteen years, and formed a civil compact with Marian Evans, and the two lived together happily until the death of Lewes in 1878.

But for this irregular union Miss Evans might never have been heard of as a novelist. Under the influence of Lewes, her strong but docile nature turned to the expression of those feelings and purposes which neither could have done alone. The *Scenes of Clerical Life* would never have made its author famous, though it abounded in humorous observation and the presentation of those small facts and oddities of every-day life, which Dickens had already taught the reading public to look for in a novel. *Adam Bede* made a triumphant appearance in 1858, though no well-known author's name was appended to give it impetus. The position of the author may be said to have been fully established by *The Mill on the Floss* (1860); though *Silas Marner* (1861) promised at first to excel it, but the tone was not sustained.

The period of Miss Evans's work may have been as important a factor in her success as her environment. Charlotte Brontë died just two years before the publication of *Scenes of Clerical Life*. Though *Jane Eyre* was still widely read and Dickens had caught the popular ear, the appetite of the novel-devouring public seemed to grow by what it fed upon. Thackeray had earned a high

place in literature and the hearts of the people, but there was still room and demand for *Adam Bede*, *The Mill on the Floss*, *Romola*, and *Middlemarch*.

Saintsbury says of her in his *History of Nineteenth Century Literature*: "There are two currents which are more or less mingled in all her books, of which one dominates up to and including *Silas Marner*, while the other is chiefly noticeable from *Romola* onward. The first, the more characteristic and healthy, is a quite extraordinary faculty of humorous observation and the presentation of the insignificant facts of every-day life. In *Adam Bede* and *The Mill on the Floss* this is combined with a vein of tragedy to make two admirable, if not faultless, novels; it lends a wonderful charm to the slight and simple study of *Silas Marner*. The accumulated experiences of her long and passive youth were now poured out with a fortunate result. But in default of invention and in the presence of the scientific, or pseudo-scientific, spirit, which was partly natural to her and partly imbibed from those who surrounded her, she began, after *Silas Marner*, to draw, always in part, and sometimes mainly, upon quite different store-houses."

Besides her novels she published numerous poems, among them *The Spanish Gypsy*, a drama (1868); *O May I Join the Choir Invisible* and *How Lisa Loved the King* (1869); *The Legend of Jubal* (1870), and *Armgarth*, a dramatic poem (1871). In 1879 appeared a volume of essays, *The Impressions of Theophrastus Such*. This was her last published

work. Mr. Lewes died in 1878; and in May, 1880, as Mary Ann Evans, she married John Walter Cross, a tried friend for many years.

#### IN THE HOUSE OF SORROW.

At five o'clock Lisbeth came down stairs with a large key in her hand; it was the key of the chamber where her husband lay dead. Throughout the day, except in her occasional outbursts of wailing grief, she had been in incessant movement, performing the initial duties to her dead with the awe and exactitude that belong to religious rites. She had brought out her little store of bleached linen, which she had for long years kept in reserve for this supreme use. It seemed but yesterday, that time so many midsummers ago, when she had told Thias where this linen lay, that he might be sure and reach it out for her when *she* died, for she was the elder of the two. Then there had been the work of cleansing to the strictest purity every object in the sacred chamber, and of removing from it every trace of common daily occupation. The small window which had hitherto freely let in the frosty moonlight or the warm summer sunrise on the workingman's slumber, must now be darkened with a fair white sheet, for this was the sleep which is as sacred under the bare rafters as in ceiled houses. Lisbeth had even mended a long-neglected and unnoticeable rent in the checkered bit of bed-curtain; for the moments were few and precious now in which she would be able to do the smallest office of respect or love for the still corpse, to which, in all her thoughts, she attributed some consciousness. Our dead are never dead to us until we have forgotten them; they can be injured by us, they can be wounded; they know all our penitence, all our aching since that their place is empty; all the kisses we bestow on the smallest relic of their presence. And the aged peasant woman most of all believes that her dead are conscious.

Decent burial was what Lisbeth had been thinking of for herself through years of thrift, with an indistinct expectation that she should know when she was being

carried to the churchyard, followed by her husband and her sons, and now she felt as if the greatest work of her life were to be done in seeing that Thias was decently buried before her—under the white thorn, where once in a dream she had thought she lay in the coffin, yet all the while saw the sunshine above, and smelt the white blossoms that were so thick upon the thorn the Sunday she went to be churched after Adam was born.

But now she had done everything that could be done to-day in the chamber of death—had done it all herself, with some aid from her sons in lifting, for she would let no one be fetched to help her from the village, not being fond of female neighbors generally; and her favorite Dolly, the old housekeeper at Mr. Burge's, who had come to condole with her in the morning as soon as she heard of Thias's death, was too dim-sighted to be of much use. She had locked the door, and now held the key in her hand, as she threw herself wearily into a chair that stood out of its place in the middle of the house-floor, where in ordinary times she would never have consented to sit. The kitchen had had some of her attention that day. It was soiled with the tread of muddy shoes, and untidy with clothes and other objects out of place. But what at another time would have been intolerable to Lisbeth's habits of order and cleanliness seemed to her just now what should be; it was right that things should look strange and disordered and wretched, now the old man had come to his end in that sad way; the kitchen ought not to look as if nothing had happened. Adam, overcome with the agitation and exertions of the day, after his night of hard work, had fallen asleep on a bench in the workshop; and Seth was in the back-kitchen, making a fire of sticks, that he might get the kettle to boil, and persuade his mother to have a cup of tea, an indulgence which she rarely allowed herself. There was no one in the kitchen when Lisbeth entered and threw herself into the chair. She looked round with blank eyes at the dirt and confusion on which the bright afternoon sun shone dismally; it was of a piece with the sad confusion of her mind—that confusion which belongs

to the first hours of a sudden sorrow, when the poor human soul is like one who has been deposited sleeping among the ruins of a vast city, and wakes up in dreary amazement, not knowing whether it is the growing or the dying day—not knowing why and whence came this illimitable scene of desolation, or why he too finds himself desolate in the midst of it.

At another time Lisbeth's first thought would have been, "Where is Adam?" but the sudden death of her husband had restored him in these hours to that first place in her affections which he had held six-and-twenty years before; she had forgotten his faults as we forget the sorrows of our departed childhood, and thought of nothing but the young husband's kindness and the man's patience. Her eyes continued to wander blankly until Seth came in and began to remove some of the scattered things, and clear the small round deal table, that he might set out his mother's tea upon it.

"What art goin' to do?" she said, rather peevishly.

"I want thee to have a cup of tea, mother," answered Seth, tenderly. "It'll do thee good; and I'll put two or three of these things away, and make the house look more comfortable."

"Comfortable! How canst talk o' ma'in' things comfortable? Let a-be, let a-be. There's no comfort for me no more," she went on, the tears coming when she began to speak, "now thy poor fayther's gone, as I've washed for and mended an' got's victual for'm for thirty 'ear, an' him allays so pleased wi' iverything I done for'm, an' used to be so handy an' do the jobs for me when I war ill an' cumbered wi' the babby, an' made me the posset an' brought it up stairs as proud as could be, an' carried the lad as war as heavy as two children for five mile, an' ne'er grumbled, all the way to Warson Wake, 'cause I wanted to go and see my sister, as war dead an' gone the very next Christmas as e'er come. An' him to be drowneded in the brook as we passed o'er the day we war married an' come home together; an' h'd made thim lots o' shelves for me to put my plates an' things on, an' showed 'em me as proud as he could be, 'cause he know'd I should be pleased. An' he war to die, an' me not to know, but to be a-sleepin' i' my

bed, as if I caredna nocht about it. Eh! an' me to live to see that! An' us as war young folks once, and thought we should do rarely when we war married! Let-a-be, let-a-be! I wonna' ha' no tay; I carena if I ne'er ate nor drink no more. When one end o' th' bridge tumbles down, where's th' use o' th' other stannin'? I may's well die, an' foller my old man. There's no knowin' but he'll want me."

Here Lisbeth broke from words into moans, swaying herself backward and forward on her chair. Seth, always timid in his behavior toward his mother, from the sense that he had no influence over her, felt it was useless to attempt to persuade or soothe her till this passion was past; so he contented himself with tending the back-kitchen fire, and folding up his father's clothes, which had been hanging out since morning, afraid to move about the room where his mother was, lest he should irritate her farther. . . .

Lisbeth had been rocking herself in this way for more than five minutes, giving a low moan with every forward movement of her body, when she suddenly felt a hand placed gently on hers, and a sweet treble voice said to her, "Dear sister, the Lord has sent me to see if I can be a comfort to you."

Lisbeth paused in a listening attitude, without removing her apron from her face. The voice was strange to her. Could it be her sister's spirit come back to her from the dead after all those years? She trembled, and dared not look.

Dinah, believing that this pause of wonder was in itself a relief for the sorrowing woman, said no more just yet, but quietly took off her bonnet, and then, motioning silence to Seth, who on hearing her voice had come in with a beating heart, laid one hand on the back of Lisbeth's chair, and leaned over her, that she might be aware of a friendly presence. Slowly Lisbeth drew down her apron and timidly she opened her dim dark eyes. She saw nothing at first but a face—a pure pale face, with loving gray eyes, and it was quite unknown to her. Her wonder increased; perhaps it *was* an angel. But in the same instant Dinah had laid her hand on Lisbeth's again, and the old woman looked down at it. It

was a much smaller hand than her own. But it was not white and delicate, for Dinah had never worn a glove in her life, and her hand bore the traces of labor from her childhood upward. Lisbeth looked earnestly at the hand for a moment, and then, fixing her eyes again on Dinah's face, said, with something of restored courage, but in a tone of surprise,

"Why, ye're a workin' woman!"

"Yes, I am Dinah Morris, and I work in the cotton-mill when I am at home."

"Ah!" said Lisbeth slowly, still wondering; "ye comed in so light, like the shadow on the wall, an' spoke i' my ear, as I thought you might be a sperrit, ye've got a'most the face of one as is a-sittin' on the grave i' Adam's new Bible."

"I come from the Hall Farm now. You know Mrs. Poyser—she's my aunt, and she has heard of your great affliction, and is very sorry; and I'm come to see if I can be any help to you in your trouble; for I know your sons, Adam and Seth, and I know you have no daughter, and when the clergyman told me how the hand of God was heavy upon you, my heart went out towards you, and I felt a command to come and be to you in the place of a daughter in this grief, if you will let me."

"Ah! I know who y'are now; y'are a Methody, like Seth; he's tould me on you," said Lisbeth, fretfully, her overpowering sense of pain returning now her wonder was gone. "Ye'll make it out as trouble's a good thing, like *he* allays does. But where's the use o' talkin' to me a-that-n? Ye canna make the smart less wi' talkin'! Ye'll ne'er make me believe as it's better for me not to ha' my oid man die in's bed, if he must die, an' ha' the parson to pray by'm, and me to sit by'm, an' tell him ne'er to mind the ill words I'n gen him sometimes when I war angered, an' to gi'm a bit an' a sup, as long as a bit an' a sup he'd swallow. But eh! to die i' the could water, an' us close to'm an' ne'er to know; an' me a-sleepin', as if I ne'er belonged to'm no more nor if he'd been a journeyman tramp from nobody knows where."

Here Lisbeth began to cry and rock herself again; and Dinah said:

"Yes, dear friend, your affliction is great. It would be hardness of heart to say that your trouble was not heavy. God did not send me to you to make light of your sorrow, but to mourn with you, if you will let me. If you had a table spread for a feast, and was making merry with your friends, you would think it was kind to let me come and sit down and rejoice with you, because you would think I should like to share those good things; but I should like better to share in your trouble and your labor, and it would seem harder to me if you denied me that. You won't send me away? You're not angry with me for coming?"

"Nay, nay; angered! who said I war angered? It war good on you to come. An' Seth, why donna ye get her some tay? Ye war in a hurry to get some for me, as had no need, but ye donna think o' gettin' 't for them as wants it. Sit ye down: sit ye down. I thank ye kindly for comin', for it's little wage ye get by walkin' through the wet fields to see an old woman like me. Nay, I'n got no daughter o' my own—ne'er had one—an' I warn a sorry, for they're poor queechy things, gells is; I allays wanted to ha' lads as could fend for theirsens. An' the lads ull be marryin'—I shall ha' daughters enoo' and too many. But now, do you make the tay as ye like it, for I'n got no taste in my mouth this day; it's all one what I swallow—it's all got the taste o' sorrow wi't."—*Adam Bede.*

#### A PASSAGE AT ARMS.

Bartle Massey returned from the fireplace, where he had been smoking his first pipe in quiet, and broke the silence by saying, as he thrust his forefinger into the canister, "Why, Adam, how happened you not to be at church on Sunday? answer me that, you rascal. The anthem went limping without you. Are you going to disgrace your schoolmaster in his old age?"

"No, Mr. Massey," said Adam. "Mr. and Mrs. Poyser can tell you where I was. I was in no bad company."

"She's gone, Adam, gone to Snowfield," said Mrs. Poyser, reminded of Dinah for the first time this evening. "I thought you'd ha' persuaded her better.

Nought 'ud hold her but she must go yesterday forenoon. The missis has hardly got over it. I thought she'd ha' no sperrit for th' harvest supper."

Mrs. Poyser had thought of Dinah several times since Adam had come in, but she had had "no heart" to mention the bad news.

"What!" said Bartle with an air of disgust. "Was there a woman concerned! Then I give you up, Adam."

"But it's a woman you've spoke well on, Bartle," said Mr. Poyser. "Come, now, you canna draw back; you said once as women wouldn't ha' been a bad invention if they'd all been like Dinah."

"I meant her voice, man—I meant her voice, that was all," said Bartle. "I can bear to hear her speak without wanting to put wool in my ears. As for other things, I dare say she's like the rest o' the women—thinks two and two'll come to make five, if she cries and bothers enough about it."

"Ay, ay!" said Mrs. Poyser, "one 'ud think, an' hear some folks talk, as the men war' cute enough to count the corns in a bag o' wheat wi' only smelling at it. They can see through a barn door, *they* can. Perhaps that's the reason they can see so little this side on't."

Martin Poyser shook with delighted laughter, and winked at Adam as much as to say the schoolmaster was in for it now.

"Ah!" said Bartle sneeringly, "the women are quick enough, they're quick enough. They know the rights of a story before they hear it, and can tell a man what his thoughts are before he knows 'em himself."

"Like enough," said Mrs. Poyser, "for the men are mostly so slow, their thoughts overrun 'em an' they can only catch 'em by the tail. I can count a stocking-top while a man's getting's tongue ready; an' when he outs wi' his speech at last, there's little broth to be made on't. It's your dead chicks takes the longest hatchin'. However, I'm not denyin' the women are foolish; God Almighty made 'em to match the men."

"Match!" said Bartle; "ay, as vinegar matches one's teeth. If a man says a word, his wife 'll match it with a contradiction; if he's a mind for hot meat, his wife 'll

match it with cold bacon; if he laughs, she'll match him with whimpering. She's such a match as th' horse-fly is to th' horse; she's got the right venom to sting him with—the right venom to sting him with."

"Yes," said Mrs. Poyser, "I know what the men like—a poor soft, as 'ud simper at 'em like the pictur o' the sun, whether they did right or wrong, an' say thank you for a kick, an' pretend she didna know which end she stood uppermost, till her husband told her. That's what a man wants in a wife, mostly; he wants to make sure o' one fool as 'll tell him he's wise. But there's some men can do wi'out that—they think so much o' themselves a' ready; an' that's how it is there's old bachelors."

"Come Craig," said Mr. Poyser jocosely, "you mun get married pretty quick, else you'll be set down for an old bachelor; an' you see what the women 'll think on you."

"Well," said Mr. Craig, willing to conciliate Mrs. Poyser, and setting a high value on his own compliments, "I like a cleverish woman—a woman o' sperrit—a managing woman."

"You're out there, Craig," said Bartle dryly; "you're out there. You judge o' your garden-stuff on a better plan than that; you pick the things for what they can excel in—for what they can excel in. You don't value your peas for their roots, or your carrots for their flowers. Now, that's the way you should choose women; their cleverness 'll never come to much—never come to much; but they make excellent simpletons, ripe, and strong-flavored."

"What dost say to that?" said Mr. Poyser throwing himself back and looking merrily at his wife.

"Say!" answered Mrs. Poyser, with dangerous fire kindling in her eye; "why, I say as some folks' tongues are like the clocks as run on strikin', not to tell you the time o' the day, but because there's sommat wrong i' their own inside."

Mrs. Poyser would probably have brought her rejoinder to a farther climax, if every one's attention had not at this moment been called to the other end of the table.—*Adam Bede.*

## THE DODSONS.

Few wives were more submissive than Mrs. Tulliver on all points connected with her family relations ; but she had been a Miss Dodson, and the Dodsons were a very respectable family indeed—as much looked up to as any in their own parish, or the next to it. The Miss Dodsons had always been thought to hold up their heads very high, and no one was surprised that the two eldest had married so well—not at an early age, for that was not the practice of the Dodson family. There were particular ways of doing everything in that family : particular ways of bleaching the linen, of making the cow-slip-wine, curing the hams, and keeping the bottled gooseberries ; so that no daughter of that house could be indifferent to the privilege of having been born a Dodson, rather than a Gibson or a Watson. Funerals were always conducted with a peculiar propriety in the Dodson family ; the hat-bands were never of a blue shade, the gloves never split at the thumb, everybody was a mourner who ought to be, and there were always scarfs for the bearers. When one of the family was in trouble or sickness, all the rest went to visit the unfortunate member, usually at the same time, and did not shrink from uttering the most disagreeable truths that correct family feeling dictated. If the illness or trouble was the sufferer's own fault, 'twas not in the practice of the Dodson family to shrink from saying so. In short, there was in this family a peculiar tradition as to what was the right thing in household management and social demeanor ; and the only bitter circumstance attending this superiority was a painful inability to approve the condiments or the conduct of families ungoverned by the Dodson tradition. A female Dodson, when in "strange houses," always ate dry bread with her tea, and declined any sort of preserves, having no confidence in the butter, and thinking that the preserves had probably begun to ferment from want of due sugar and boiling. There were some Dodsons less like the family than others—that was admitted ; but in so far as they were "kin," they were of necessity better than those who were "no kin." And it is remark-

able that while no individual Dodson was satisfied with any other individual Dodson, each was satisfied, not only with him or herself, but with the Dodsons collectively. . . .

The religious and moral ideas of the Dodsons and Tullivers were kind, but there was no heresy in it—if heresy properly means choice—for they did not know there was any other religion except that of chapel-goers, which appeared to run in families like asthma. . . . The religion of the Dodsons consisted in revering whatever was customary and respectable. . . . A Dodson would not be taxed with the omission of anything that was becoming, or that belonged to that eternal fitness of things which was plainly indicated in the practice of the most substantial parishioners, and in the family traditions, such as obedience to parents, faithfulness to kindred, industry, rigid honesty, thrift, the thorough scouring of wooden and copper utensils, the hoarding of coins likely to disappear from the currency, the production of first-rate commodities for the market, and the general preference for whatever was home-made. The Dodsons were a very proud race, and their pride lay in the utter frustration of all desire to tax them with a breach of traditional duty or propriety. A wholesome pride in many respects, since it identified honor with perfect integrity, thoroughness of work, and faithfulness to admitted rules : and society owes some worthy qualities to mothers of the Dodson class, who made their butter and their fromenty well, and would have felt disgraced to make it otherwise. To be honest and poor was never a Dodson motto, still less to seem rich though being poor ; rather, the family-badge was to be honest and rich ; and not only rich, but richer than was supposed. To live respected, and have the proper bearers at your funeral, was an achievement of the ends of existence that would be entirely nullified if, on the reading of your will, you sank in the opinion of your fellow-men, either by turning out to be poorer than they expected, or by leaving your money in a capricious manner, without strict regard to degrees of kin. The right thing must always be done toward kindred. The right thing was to correct them severely, if they were other than a credit to the

family ; but still not to alienate them from the smallest rightful share in the family shoe-buckles and other property. A conspicuous quality in the Dodson character was its genuineness ; its vices and virtues alike were phases of a proud, honest egoism, which had a hearty dislike to whatever made against its own credit and interest, and would be frankly hard of speech to inconvenient "kin," but would never forsake or ignore them—would not let them want bread, but would only require them to eat it with bitter herbs.—*The Mill on the Floss.*

#### TITO CHOOSES.

As Cennini closed the door behind him, Tito turned round with the smile dying out of his face, and fixed his eyes on the table where the florins lay. He made no other movement, but stood with his thumbs in his belt, looking down, in that transfixed state which accompanies the concentration of consciousness on some inward image.

"A man's ransom!"—who was it that had said five hundred florins was more than a man's ransom? If now, under this midday sun, on some hot coast far away, a man somewhat stricken in years—a man not without high thoughts, and with the most passionate heart—a man who long years ago had rescued a little boy from a life of beggary, filth, and cruel wrong, had reared him tenderly, and been to him as a father—if that man were now under this summer sun toiling as a slave, hewing wood and drawing water, perhaps being smitten and buffeted because he was not now deft and active? If he was saying to himself, "Tito will find me ; he had but to carry our manuscripts and gems to Venice ; he will have raised money, and will never rest till he finds me out?" If that were certain, could he, Tito, see the price of the gems lying before him, and say, "I will stay at Florence, where I am fanned by the soft airs of promised love and prosperity ! I will not risk myself for his sake?" No, surely not, *if it were certain*. But nothing could be farther from certainty. The galley had been taken by a Turkish vessel on its way to Delos : *that* was known by the report of the companion

galley which had escaped. But there had been resistance, and probable bloodshed; a man had been seen falling overboard: who were the survivors, and what had befallen them amongst all the multitude of possibilities? Had not he, Tito, suffered shipwreck, and narrowly escaped drowning? He had good cause for feeling the omnipresence of casualties that threatened all projects with futility. The rumor that there were pirates who had a settlement in Delos was not to be depended on, or might be nothing to the purpose. What, probably enough, would be the result if he were to quit Florence and go to Venice, get authoritative letters—yes, he knew that might be done—and set out for the Archipelago? Why, that he should be himself seized, and spend all his florins in preliminaries, and be again a destitute wanderer—with no more gems to sell.

Tito had a clearer vision of that result than of the possible moment when he might find his father again and carry him deliverance. It would surely be an unfairness that he, in his full ripe youth, to whom life had hitherto had some of the stint and subjection of a school, should turn his back on promised love and distinction, and perhaps never be visited by that promise again. "And yet," he said to himself, "if I were certain that Baldassare Calor was alive, and that I could free him, by whatever exertions or perils, I would go now—now I have the money—it was useless to debate the matter before. I would go now to Bardo and Bartolomeo Scala, and tell them the whole truth." Tito did not say to himself so distinctly that if those two men had known the whole truth, he was aware there would have been no alternative for him but to go in search of his benefactor, who, if alive, was the rightful owner of the gems, and whom he had always equivocally spoken of as "lost;" he did not say to himself—what he was not ignorant of—that Greeks of distinction had made sacrifices, taken voyages again and again, and sought help from crowned and mitred heads for the sake of freeing relatives from slavery to the Turks. Public opinion did not regard this as exceptional virtue. This was his first real colloquy with himself: he had gone on following the impulses of the mo-

ment, and one of those impulses had been to conceal half the fact; he had never considered this part of his conduct long enough to face the consciousness of his motives for the concealment. What was the use of telling the whole? It was true the thought had crossed his mind several times since he had quitted Nauplia that, after all, it was a great relief to be quit of Baldassare, and he would have liked to know *who* it was that had fallen overboard. But such thoughts spring inevitably out of a relation that is irksome. Baldassare was exacting, and had got stranger as he got older: he was constantly scrutinizing Tito's mind to see whether it answered to his own exaggerated expectations, and age—the age of a thick-set, heavy-browed, bald man beyond sixty, whose intensity and eagerness in the grasp of ideas have long taken the character of monotony and repetition, may be looked at from many points of view without being found attractive. Such a man, stranded among new acquaintances, unless he had the philosopher's stone, would hardly find rank, youth, and beauty at his feet. The feelings that gather fervor from novelty will be of little help toward making the world a home for dimmed and faded human beings; and if there is any love of which they are not widowed, it must be the love that is rooted in memories and distills perpetually the sweet balms of fidelity and forbearing tenderness.

But surely such memories were not absent from Tito's mind? Far in the backward vista of his remembered life, when he was only seven years old, Baldassare had rescued him from blows, had taken him to a home that seemed like opened paradise, where there was sweet food and soothing caresses, all had on Baldassare's knee, and from that time till the hour they had parted, Tito had been the one centre of Baldassare's fatherly cares. And he had been docile, pliable, quick of apprehension, ready to acquire: a very bright lovely boy, a youth of even splendid grace, who seemed quite without vices, as if that beautiful form represented a vitality so exquisitely poised and balanced that it could know no uneasy desires, no unrest—a radiant presence for a lonely man to have won for himself. If he were silent when

his father expected some response, still he did not look moody; if he declined some labor—why, he flung himself down with such a charming, half-smiling, half-pleading air, that the pleasure of looking at him made amends to one who had watched his growth with a sense of claim and possession; the curves of Tito's mouth had ineffable good-humor in them. And then, the quick talent to which everything came readily, from philosophical systems to the rhymes of a street ballad caught up at a hearing! Would any one have said that Tito had not made a rich return to his benefactor, or that his gratitude and affection would fail on any great demand? He did not admit that his gratitude had failed; but it *was not certain* that Baldassare was in slavery, not certain that he was living. "Do I not owe something to myself?" said Tito, inwardly, with a slight movement of his shoulders, the first he had made since he turned to look down at the florins. "Before I quit everything, and incur again all the risks of which I am even now weary, I must at least have a reasonable hope. Am I to spend my life in a wandering search? *I believe he is dead.* Cenini was right about my florins. I will place them in his hands to-morrow." When, the next morning, Tito put this determination into act, he had chosen his colors in the game, and had given an inevitable bent to his wishes. He had made it impossible that he should not from henceforth desire it to be the truth that his father was dead; impossible that he should not be tempted to baseness rather than that the precise facts of his conduct should not remain forever concealed.

Under every guilty secret there is hidden a brood of guilty wishes, whose unwholesome infecting life is cherished by the darkness. The contaminating effect of deeds often lies less in the commission, than in the consequent adjustment of our desires—the enlistment of our self-interest on the side of falsity; as, on the other hand, the purifying influence of public confession springs from the fact that, by it, the hope in lies is forever swept away, and the soul recovers the noble attitude of simplicity.

Besides, in the first distinct colloquy with himself the ideas which had previously been scattered or interrupted,

had now concentrated themselves; the little rills of selfishness had united and made a channel, so that they could never again meet with the same resistance. Hitherto Tito had left in vague indecision the question whether, with the means in his power, he would not return and ascertain his father's fate; he had now made a definite excuse to himself for not taking that course, he had avowed to himself a choice which he would have been ashamed to avow to others, and which would have made him ashamed in the resurgent presence of his father. But the inward shame, the reflex of that outward law which the great heart of mankind makes for every individual man, a reflex which will exist even in the absence of the sympathetic impulses that need no law, but rush to the deed of fidelity and pity as inevitably as the brute mother shields her young from the attack of the hereditary enemy—that inward shame was showing its blushes in Tito's determined assertion to himself that his father was dead, or that at least search was hopeless.—*Romola*.

#### DOROTHEA'S MISTAKES.

Dorothea herself had no dreams of being praised above other women, feeling that there was always something better which she might have done, if she had only been better and known better. Still, she never repented that she had given up position and fortune to marry Will Ladislaw, and he would have held it the greatest shame, as well as sorrow to him, if she had repented. They were bound to each other by a love stronger than any impulses that could have marred it. No life would have been possible to Dorothea, which was not filled with emotions, and she had now a life filled also with a beneficent activity which she had not the doubtful pains of discovering and marking out for herself. . . .

Sir James never ceased to regard Dorothea's second marriage as a mistake; and, indeed, this remained the tradition concerning it in Middlemarch, where she was spoken of, to a younger generation, as a fine girl who married a sickly clergyman, old enough to be her father, and in little more than a year after his death gave up her estate to marry his cousin—young enough to have

been his son, with no property, and not well-born. Those who had not seen anything of Dorothea usually observed that she could not have been "a nice woman," else she would not have married either the one or the other.

Certainly those determining acts of her life were not ideally beautiful. They were the mixed result of young and noble impulse struggling under prosaic conditions. Among the many remarks passed on her mistakes, it was never said in the neighborhood of Middlemarch that such mistakes could not have happened if the society into which she was born had not smiled on propositions of marriage from a sickly man to a girl less than half his own age—on modes of education which make a woman's knowledge another name for motley ignorance on rules of conduct which are in flat contradiction with its own loudly asserted beliefs. While this is the social air in which mortals begin to breathe, there will be collisions such as those in Dorothea's life, where great feelings will take the aspect of error, and great faith the aspect of illusion. For there is no creature whose inward being is so strong that it is not greatly determined by what lies outside it. A new Theresa will hardly have the opportunity of reforming a conventual life, any more than a new Antigone will spend her heroic piety in daring all for the sake of a brother's burial; the medium in which their ardent deeds took shape is forever gone. But we insignificant people, with our daily words and acts, are preparing the lives of many Dorotheas, some of which may present a far sadder sacrifice than that of the Dorothea whose story we know.

Her finely touched spirit had still its fine issues, though they were not widely visible. Her full nature, like that river of which Alexander broke the strength, spent itself in channels which had no great name on the earth. But the effect of her being on those around her, was incalculably diffusive; for the growing good of the world is partly dependent on unhistoric acts; and that things are not so ill with you and me as they might have been, is half owing to the number who lived faithfully a hidden life, and rest in unvisited tombs.—*Middlemarch.*

## O MAY I JOIN THE CHOIR INVISIBLE.

O may I join the choir invisible  
 Of those immortal dead who live again  
 In minds made better by their presence ; live  
 In pulses stirred to generosity,  
 In deeds of daring rectitude, in scorn  
 For miserable aims that end with self,  
 In thoughts sublime that pierce the night like stars,  
 And with their mild persistence urge man's search,  
 To vaster issues.

So to live is heaven :  
 To make undying music in the world,  
 Breathing a beauteous order that controls  
 With growing sway the growing life of man,  
 So we inherit that sweet purity  
 For which we struggled, failed, and agonized  
 With widening retrospect that bred despair.  
 Rebellious flesh that would not be subdued,  
 A vicious parent shaming still its child,  
 Poor anxious penitence is quick dissolved ;  
 Its discords quenched by meeting harmonies,  
 Die in the large and charitable air.  
 And all our rarer, better, truer self,  
 That sobbed religiously in yearning song,  
 That watched to ease the burden of the world,  
 Laboriously tracing what must be,  
 And what may yet be better—saw within  
 A worthier image for the sanctuary,  
 And shaped it forth before the multitude,  
 Divinely human, raising worship so  
 To higher reverence more mixed with love—  
 That better self shall live till human Time  
 Shall fold its eyelids, and the human sky  
 Be gathered like a scroll within the tomb,  
 Unread forever.

This is life to come,  
 Which martyred men have made more glorious  
 For us who strive to follow.

May I reach  
 That purest heaven—be to other souls

The cup of strength in some great agony,  
 Enkindle generous ardor, feed pure love,  
 Beget the smiles that have no cruelty,  
 Be the sweet presence of a good diffused,  
 And in diffusion ever more intense !  
 So shall I join the choir invisible,  
 Whose music is the gladness of the world.

DAY IS DYING.

Day is dying ! Float, O song  
 Down the westward river,  
 Requiems chanting to the Day—  
 Day, the mighty Giver.

Pierced by shades of Time, he bleeds,  
 Melted rubies sending  
 Through the river and the sky,  
 Earth and Heaven blending.

All the long-drawn earthy banks,  
 Up to cloudland lifting ;  
 Slow between them drifts the swan,  
 'Twixt two heavens drifting.

Wings half open like a flower,  
 July deeper flushing,  
 Neck and breast as virgin's pure—  
 Virgin proudly flushing.

Day is dying ! Float, O Swan,  
 Down the ruby river ;  
 Follow, song, in requiem  
 To the mighty Giver.

—*From the Spanish Gypsy.*





EVARTS, WILLIAM MAXWELL, an American lawyer and statesman, born at Boston, February 6, 1818, and died at New York, February 28, 1901. He graduated at Yale in 1837, studied at the Harvard Law School, and in 1841 was admitted to the New York bar, and soon rose to a high rank in his profession, and has been engaged as counsel in numerous important cases. In 1868 he was the leading counsel in the defence of President Andrew Johnson, then under impeachment, and during the remainder of Mr. Johnson's term he was Attorney-General of the United States. In 1872 he was one of the counsel of the United States in the tribunal of Arbitration at Geneva, on the Alabama Claims. Upon the accession to the Presidency of Mr. Hayes, in 1877, Mr. Evarts was made Secretary of State, retaining that position during the administration of Mr. Hayes. Mr. Evarts's published writings consist mainly of occasional discourses and addresses. The principal of these are *Centennial Oration before the Linonian Society of Yale College* (1853); *Address before the New England Society* (1854); *Argument before the Geneva Arbitration Tribunal* (1872); *Eulogy on Chief-Justice Chase* (1874); *Centennial Oration, at Philadelphia* (1876); *Oration at the Unveiling of the Bartholdi Statue of Liberty in New York Harbor*.

## NEUTRALS AND BELLIGERENTS.

What, then, is the doctrine of hospitality or asylum, and what is the doctrine which prohibits the use (under cover of asylum, under cover of hospitality, or otherwise) of neutral ports and waters as bases of naval operations? It all rests upon the principle that, while a certain degree of protection or refuge, and a certain peaceful and innocent aid, under the stress to which maritime voyages are exposed, are not to be denied, and are not to be impeached as unlawful, yet anything that under its circumstances and in its character is the use of a port or of waters for naval operations, is proscribed, although it may take the guise, much more if it be an abuse, of the privilege of asylum or hospitality. There is no difference in principle, in morality, or in duty, between neutrality on land and neutrality at sea. What, then, are the familiar rules of neutrality within the territory of a neutral, in respect to land warfare?

Whenever stress of the enemy, or misfortune, or cowardice, or seeking an advantage of refreshment, carries or drives one of the belligerents or any part of his forces over the frontier into the neutral territory, what is the duty of the neutral? It is to *disarm* the forces and send them into the interior till the war is over. There is to be no *practising* with this question of neutral territory.

The refugees are not compelled by the neutral to face their enemy; they are not delivered up as prisoners of war; they are not surrendered to the immediate stress of war from which they sought refuge. But from the moment they come within neutral territory they are to become non-combatants, and they are to end their relations to the war. There are familiar examples of this in the recent history of Europe.

What, then, is the doctrine of the law of nations in regard to *asylum*, or *refuge*, or hospitality, in reference to belligerents at sea during war? The words themselves sufficiently indicate it. The French equivalent of "*relâche forcée*," equally describes the only situation in which a neutral recognizes the right of asylum and

refuge; not in the sense of shipwreck, I agree, but in the sense in which the circumstances of ordinary navigable capacity to keep the seas, for the purposes of the voyage and the maintenance of the cruise, render the resort of vessels to a port or ports suitable to, and convenient for, their navigation, under actual and *bona fide* circumstances requiring refuge and asylum.—*Argument before the Geneva Tribunal.*

THE "NASHVILLE" AND THE "SHENANDOAH."

[The Nashville, when she reached Bermuda, two days' voyage from Charleston] had no coal, and she took four hundred and fifty tons more on board to execute the naval operations which she projected when she left Charleston, and did not take the means to accomplish, but relied upon getting them in a neutral port to enable her to pursue her cruise. Now the doctrine of *relâche forcée*, or of refuge, or of asylum, or of hospitality, has nothing to do with a transaction of that kind.

The vessel comes out of a port of safety, at home, with a supply from the resources of the belligerent that will only carry it to a neutral port, to take in *there* the means of accomplishing its projected naval operations. And no system of relief in distress, or of allowing supply of the means of taking the seas for a voyage interrupted by the exhaustion of the resources originally provided, have anything to do with a case of this kind. It was a deliberate plan when the naval operation was meditated and concluded upon, *to use the neutral port as a base of naval operations*, which plan was carried out by the actual use of the neutral territory as proposed. Now we say, that if this tribunal upon the facts of that case, shall find that this neutral port of Bermuda was planned and used as the base of the naval operations projected at the start of the vessel from Charleston—that *that* is the use of a neutral port as a base for naval operations. On what principle is it not? Is it true that the distance of the projected naval operation, or its continuance, makes a difference *in principle* as to the resort to establish a base in neutral territory, or to obtain supplies from such a base? Why, certainly not. Why, that would be to proscribe the slight and

comparatively harmless abuses of neutral territory, and to permit the bold, impudent, and permanent application of neutral territory to belligerent purposes.

Let us take the case of the *Shenandoah*. The project of the *Shenandoah's* voyage is known. It was formed within the Confederate territory. It was that the vessel should be armed and supplied—that she should make a circuit, passing around Cape Horn or the Cape of Good Hope—that she should put herself, on reaching the proper longitude, in a position to pursue her cruise to the Arctic Ocean, there to make a prey of the whaling fleet of the United States. To break up these whaling operations, and destroy the fleet, was planned under motives and for advantages which seemed to that belligerent to justify the expense and risk and peril of the undertaking. That is the naval operation, and all that was done *inside of the belligerent territory* was to form the project of the naval operation, and to communicate authority to execute it to the officers who were outside of that territory.

Now, either the *Shenandoah*, if she was to be obtained, prepared, armed, furnished, and coaled for that extensive naval operation, was to have no base for it at all or it was to find a base for it in neutral ports. It is not a phantom ship, and must have a base. Accordingly, as matter of fact, all that went to make up the execution of that operation of maritime war, was derived from the neutral ports of Great Britain. The ship was thence delivered and sallied forth; was furnished from neutral ports and waters. It resorted to Madeira to await the arrival of the *Laurel*, which, by concert and employment in advance of the sailing of the *Shenandoah*, was to take the armament, munitions of war, officers, and a part of the crew, to complete the *Shenandoah's* fitness to take the seas, as a ship-of-war, to execute the naval project on which she originally sailed, and which were transferred from ship to ship at sea. The island of Madeira served only as a rendezvous for the two vessels, and if there had been occasion—as in fact there was not—might have furnished a shelter from storms. Thus made a fighting ship from these neutral ports, as a base, and furnished from the same base with the complete materials for the

naval operations projected, the Shenandoah made captures, as without interruption of her main project she might; rounded the Cape of Good Hope, and came to Melbourne, another British port, whence she was to take her last departure for her distant field of operation—the waters of the whaling fleet of the United States in the Arctic Ocean. At Melbourne she obtained four hundred and fifty tons of coal—or something of that kind—and forty men; and without both of these, as well as important repairs of her machinery, she could not have carried out the naval project on which she had started. The coal taken at Melbourne was sent by appointment from Liverpool, and was there to complete her refitment. The naval operation would have failed if the vessel had not received the replenishment of power and resources at Melbourne as a base.

Now this case of the Shenandoah illustrates by its career, on a large scale, the project of a belligerent in maritime war, which sets forth a vessel and furnishes it complete for war, plans its naval operations and executes them—and all this *from neutral ports and waters, as the only base, and as a sufficient base.* Melbourne was the only port from which the Shenandoah received anything after its first supply from the home ports of Great Britain; and it finally accomplished the main operation of its naval warfare by means of the coaling and other refitment at Melbourne. Whether it could rely for the origin of its naval power, and for the means of accomplishing its naval warfare, upon the use of neutral ports and waters, under the cover of commercial dealings in contraband of war, and under the cover of the privilege of asylum, was the question which it proposed to itself, and which it answered for itself. It is under the application of these principles that the case of the Shenandoah is supposed to be protected from being a violation of the law of nations, which prohibits the use of ports and waters of a neutral as a base of naval operations.—*Argument before the Geneva Tribunal.*

#### CHASE AND WEBSTER.

If I should attempt to compare Mr. Chase, either in resemblance or contrast, with the great names in our

public life, of our own times and in our previous history, I should be inclined to class him, in the solidity of his faculties, the firmness of his will, and in the moderation of his temper, and in the quality of his public services, with that remarkable school of statesmen who, through the Revolutionary war, wrought out the independence of their country which they had declared, and framed the Constitution by which the new liberties were consolidated and their perpetuity insured. Should I point more distinctly at individual characters whose traits he most recalls, Ellsworth as a lawyer and judge, and Madison as a statesman, would seem not only the most like, but very like Mr. Chase. In the groups of his contemporaries, in public affairs, Mr. Chase is always named with the most eminent. In every triumvirate of conspicuous activity he would be naturally associated. Thus in the preliminary agitations which prepared the triumphant politics, it is Chase and Sumner and Hale; in the competition for the Presidency when the party expected to carry it, it is Seward and Lincoln and Chase; in administration, it is Stanton and Seward and Chase; in the Senate, it is Chase and Seward and Sumner. All these are newly dead, and we accord them a common homage of admiration and of gratitude, not yet to be adjusted or weighed out to each.

Just a quarter of a century before Mr. Chase left these halls of learning the College [Dartmouth] sent out another scholar of her discipline, with the same general traits of birth and condition and attendant influences which we have noted as the basis of the power and influence of this later son of Dartmouth. He played a famous part in his time as Lawyer, Senator, and Minister of State, and in all the greatest affairs, and in all the highest spheres of public action; and to his eloquence his countrymen paid the singular homage with which the Greeks crowned that of Pericles, who alone was called "Olympian," for his grandeur and his power. He died with the turning tide from the old statesmanship to the new, then opening, now closed, in which Mr. Chase and his contemporaries have done their work and made their fame.

Twenty-one years ago this venerable College, careful

of the memory of one who had so greatly served as well as honored her, heard from the lips of Choate the praise of Webster. What lover of the College, what admirer of genius and eloquence, can forget the pathetic and splendid tribute which the consummate orator paid to the mighty fame of the great statesman? What mattered it to him or to the College that, for the moment, this fame was checked and clouded in the divided judgments of his countrymen, by the rising storms of the approaching struggle? The general sense of our countrymen now understands that the statesman who did the most to secure the common Government for slavery and freedom under the frame of the Constitution, and who in the next generation did the most to strengthen the bonds of the Union, and to avert the last test till that strength was secured, and, in our own latest times, did the most to make the contest at last, become seasonable and safe, thorough and unyielding and unconditional, have all wrought out the great problem of our statesmanship, which was to assure to us "Liberty and Union, now and forever one and inseparable." They all deserve—as they shall all receive, each for his share—the gratitude of their countrymen and the applause of the world.

To the advancing generations of youth that Dartmouth shall continue to train for the service of the republic and the good of mankind, the lesson of the life we commemorate to-day is neither obscure nor uncertain. The toils and honors of the past generations have not exhausted the occasions nor the duties of our public life; and the preparation for them, whatever else it may include, can never omit the essential qualities which have always marked every prosperous and elevated career. These are, energy, labor, truth, courage, and faith. These make up that ultimate Wisdom to which the moral constitution of the world assures a triumph. "Wisdom is the principal thing; she shall bring thee to honor; she shall give to thy head an ornament of grace, a crown of glory shall she deliver to thee."—*Eulogy upon Chief-Justice Chase.*



EVELYN, JOHN, an English agricultural and miscellaneous writer, born at Wotton, Surrey, October 31, 1620; died there, February 27, 1706. He inherited a large estate, was educated at Oxford, and in 1644 served as a volunteer in the Low Countries. When the civil war broke out, he joined the royalist army; but the cause being lost, he travelled in France and Italy, returning to England in 1651. After the restoration of Charles II. Evelyn became a favorite at Court. He was one of the founders of the Royal Society, and was a frequent contributor to its *Transactions*. He was one of the first Englishmen to treat gardening and arboriculture scientifically. In 1664, at the request of the Royal Society, he put forth a folio volume entitled *Sylva, or a Discourse on Forest Trees and the Propagation of Timber in his Majesty's Dominions*, the effect of which was to occasion the planting of an immense number of oak-trees, which in the next century furnished material for the construction of the English navy. In 1675 he published another folio volume, *Terra: a Discourse on the Earth, relating to the Culture and Improvement of it for Vegetation and the Propagation of Plants*. His estate near Deptford attracted much admiration on account of the great number of exotic plants which were cultivated there. When Peter the Great of Russia visited England in the spring

of 1698, Evelyn's mansion was leased to him, and the owner complains bitterly of the wanton manner in which the Czar and his suite abused his cherished plantations. Besides the works already mentioned, Evelyn wrote several others of very considerable value. But of more permanent interest than any of the others is his *Diary*, kept from 1641 to 1706, which was first published in 1818, and afterward in 1859 and 1871, the last edition being in a single large volume. His third son, likewise JOHN EVELYN (1654-98), published several translations, among which was Plutarch's *Life of Alexander the Great*. In the following extract from Evelyn's *Diary* the original spelling is retained :

#### THE GREAT FIRE IN LONDON.

1666, 2d Sept. This fatal night about ten began that deplorable fire near Fish Streete in London.

3d. The fire continuing, after dinner I took coach with my wife and sonn and went to the Bank side in Southwark, where we beheld that dismal spectacle, the whole citty in dreadful flames near ye water side ; all the houses from the Bridge, all Thames Street, and upwards towards Cheapeside, downe to the Three Cranes, were now consum'd.

The fire having continu'd all this night—if I may call that night which was light as day for ten miles round about, after a dreadful manner—when conspiring with a fierce eastern wind in a very drie season, I went on foote to the same place, and saw the whole south part of ye citty burning from Cheapside to ye Thames, and all along Cornehill—for it kindl'd back against ye wind as well as forward—Tower Streete, Fenchurch Streete, Gracious Streete, and so along to Bainard's Castle, and was now taking hold of St. Paule's Church, to which the scaffolds contributed exceedingly. The conflagration was so universal, and the people so astonished, that from the be-

ginning, I know not by what despondency or fate, they hardly stirr'd to quench it, so that there was nothing heard or seene but crying out and lamentation, running about like distracted creatures, without at all attempting to save even their goods, such a strange consternation there was upon them, so as it burned both in breadth and length, the churches, publiq halls, exchange, hospitals, monuments, and ornaments, leaping after a prodigious manner from house to house and streete to streete, at greate distances one from ye other ; for ye heate with a long set of faire and warme weather had even ignited the air, and prepar'd the materials to conceive the fire, which devour'd, after an incredible manner, houses, furniture, and everything. Here we saw the Thames cover'd with goods floating, all the barges and boates with what some had time and courage to save, as, on ye other, ye carts, &c., carrying out to the fields, which for many miles were strew'd with moveables of all sorts, and tents erecting to shelter both people and what goods they could get away. Oh the miserable and calamitous spectacle ! such as haply the world had not seene the like since the foundation of it, nor be outdone till the universal conflagration thereof. All the skie was of a fiery aspect, like the top of a burning oven, and the light seene about 40 miles round about for many nights. God grant my eyes may never behold the like, who now saw above 10,000 houses all in one flame: the noise, and crack-ing, and thunder of the impetuous flames, ye shrieking of women and children, the hurry of people, the fall of towers, houses, and churches, was like an hideous storme, and the aire all about so hot and inflam'd, that at last one was not able to approach it, so that they were forc'd to stand still and let ye flames burn on, wch they did for neere two miles in length and one in bredth. The clouds of smoke were dismall, and reach'd upon computation neer 50 miles in length. Thus I left it this after-noone burning, a resemblance of Sodom or the last day. It forcibly called to my mind that passage—*non enim hic habemus stabilem civitatem*: the ruins resembling the picture of Troy. London was, but is no more ! Thus, I returned.

4th. The burning still rages, and it is now gotten as

far as the Inner Temple: all Fleete Streete, the Old Bailey, Ludgate Hill, Warwick Lane, Newgate, Paul's Chain, Watling Streete, now flaming, and most of it reduc'd to ashes; the stones of Paules flew like granados, ye mealting lead running downe the streetes in a streame, and the very pavements glowing with fiery rednesse, so as no horse nor man was able to tread on them, and the demolition had stopp'd all the passages, so that no help could be applied. The eastern wind still more impetuously drove the flames forward. Nothing but ye Almighty power of God was able to stop them, for vaine was ye help of man.

5th. It crossed towards Whitehall: but oh! the confusion there was then at that court! It pleased his Maty to command me among ye rest to looke after the quenching of Fetter Lane end, to preserve, if possible, that part of Holburn, whilst the rest of ye gentlemen tooke their several posts—for now they began to bestir themselves, and not till now, who hitherto had stood as men intoxicated, with their hands acrosse—and began to consider that nothing was likely to put a stop but the blowing up of so many houses, as might make a wider gap than any had yet ben made by the ordinary method of pulling them down with engines; this some stout seamen propos'd early enough to have sav'd near ye whole city, but this some tenacious and avaritious men, aldermen, &c., would not permit, because their houses must have ben of the first. It was therefore now commanded to be practis'd, and my concern being particularly for the hospital of St. Bartholomew, neere Smithfield, where I had many wounded and sick men, made me the more diligent to promote it, nor was my care for the Savoy lesse. It now pleas'd God, by abating the wind, and by the industrie of ye people, infusing a new spirit into them, that the fury of it began sensibly to abate about noone, so as it came no farther than ye Temple westward, nor than ye entrance of Smithfield north. But continu'd all this day and night so impetuous towards Cripplegate and the tower, as made us all despaire; it also broke out againe in the Temple, but the courage of the multitude persisting, and many houses being blown up, such gaps and desolations were soone made, as with the

former three days' consumption, the back fire did not so vehemently urge upon the rest as formerly. There was yet no standing neere the burning and glowing ruines by neere a furlong's space.

The coale and wood wharfes and magazines of oyle, rosin, &c., did infinite mischiefe, so as the invective which a little before I had dedicated to his Maty, and publish'd, giving warning what might probably be the issue of suffering those shops about to be in the citty, was look'd on as a prophecy.

The poore inhabitants were dispers'd about St. George's Fields, and Moorefields, as far as Highgate, and several miles in circle, some under tents, some under miserable hutts and hovells, many without a rag or any necessary utensills, bed or board, who, from delicatenesse, riches, and easy accommodations in stately and well-furnish'd houses, were now reduc'd to extremest misery and poverty.

In this calamitous condition, I return'd with a sad heart to my house, blessing and adoring the mercy of God to me and mine, who in the midst of all this ruine was like Lot, in my little Zoar, safe and sound. . . .

7th. I went this morning on foot fm Whitehall as far as London Bridge, thro' the late Fleete Streete, Ludgate Hill, by St. Paules, Cheapside, Exchange, Bishopsgate, Aldersgate, and out to Moorefields, thence thro' Cornehill, &c., with extraordinary difficulty, clambering over heaps of yet smoking rubbish, and frequently mistaking where I was. The ground under my feete was so not that it even burnt the soles of my shoes. In the meantime his Maty got to the Tower by water, to demolish ye houses about the **graff**, which being built intirely about it, had they taken fire and attack'd the White Tower where the magazine of powder lay, would undoubtedly not only have beaten down and destroy'd all ye bridge, but sunke and torne the vessells in ye river, and render'd ye demolition beyond all expression for several miles about the countrey.

At my return, I was infinitely concern'd to find that goodly church, St. Paules, now a sad ruine, and that beautiful portico—for structure comparable to any in Europe, as not long before repair'd by the late king—

now rent in pieces, flakes of vast stone split asunder, and nothing remaining intire but the inscription in the architrave, showing by whom it was built, which had not one letter of it defac'd ! It was astonishing to see what immense stones the heat had in a manner calcin'd, so that all ye ornaments, columns, freezes, and projectures of massic Portland stone flew off, even to ye very rooffe, where a sheet of lead covering a great space was totally mealted ; the ruins of the vaulted rooffe falling broken into St. Faith's, which being filled with the magazines of bookes belonging to ye stationers, and carried thither for safety, they were all consum'd, burning for a weeke following. It is also observable, that the lead over ye altar at ye east end was untouch'd, and among the divers monuments, the body of one bishop remain'd intire. Thus lay in ashes that most venerable church, one of the most ancient pieces of early piety in ye Christian world, besides neere one hundred more. The lead, yron worke, bells, plate, &c., mealted ; the exquisitely wrought Mercers Chapell, the sumptuous Exchange, ye august fabriq of Christ Church, all ye rest of the Companies Halls, sumptuous buildings, arches, all in dust ; the fountaines dried up and ruin'd, whilst the very waters remain'd boiling ; the vorago's of subterranean cellars, wells, and dungeons, formerly warehouses, still burning in stench and dark clouds of smoke, so that in 5 or 6 miles, in traversing about, I did not see one load of timber unconsum'd, nor many stones but what were calcin'd white as snow. The people who now walk'd about ye ruines appear'd like men in a dismal desart, or rather in some greate citty laid waste by a cruel enemy ; to which was added the stench that came from some poore creatures bodies, beds, &c. Sir Tho. Gressham's statue, tho' fallen from its nich in the Royal Exchange, remain'd intire, when all those of ye kings since ye Conquest were broken to pieces, also the standard in Cornehill, and Queen Elizabeth's effigies, with some armes on Ludgate, continued with but little detriment, whilst the vast yron chaines of the citty streetes, hinges, barrs, and gates of prisons, were many of them mealted and reduc'd to cinders by ye vehement heate. I was not able to passe through any of the nar-

row streetes, but kept the widest ; the ground and air, smoake and fiery vapour continu'd so intense, that my haire was almost sing'd, and my feete unsufferably sur-heated. The bie lanes and narrower streetes were quite fill'd up with rubbish, nor could one have knowne where he was, but by ye ruines of some church or hall, that had some remarkable tower or pinnacle remaining. I then went towards Islington and Highgate, where one might have seene 200,000 people of all ranks and degrees dispers'd and lying along by their heapes of what they could save from the fire, deploring their losse ; and tho' ready to perish for hunger and destitution, yet not asking one penny for relief, which to me appear'd a stranger sight than any I had yet beheld. His Majesty and Council indeede tooke all imaginable care for their reliefe, by proclamation for the country to come in and refresh them with provisions. In ye midst of all this calamity and confusion, there was, I know not how, an alarme begun that the French and Dutch, with whom we were now in hostility, were not only landed, but even entering the citty. There was, in truth, some days before, greate suspicion of those two nations joining ; and now that they had ben the occasion of firing the towne. This report did so terrifie, that on a suddaine there was such an uproare and tumult, that they ran from their goods, and taking what weapons they could come at, they could not be stopp'd from falling on some of those nations, whom they casually met, without sense or reason. The clamour and peril grew so excessive, that it made the whole court amaz'd, and they did with infinite paines, and greate difficulty reduce and appease the people, sending troops of soldiers and guards to cause them to retire into ye fields againe, where they were watched all this night. I left them pretty quiet, and came home sufficiently weary and broken. Their spirits thus a little calmed, and the affright abated, they now began to repaire into ye suburbs about the citty, where such as had friends or opportunity got shelter for the present, to which his Matys proclamation also invited them.



EVERETT, ALEXANDER HILL, an American diplomatist and scholar, brother of Edward Everett, born at Boston, Mass., March 19, 1792; died at Canton, China, May 29, 1847. He graduated at Harvard at the age of fourteen, with the highest honors of his class, and soon after commenced the study of law under John Quincy Adams. In 1809-11 he was attached to the legation of Mr. Adams at St. Petersburg. In 1812 he commenced the practice of law at Boston. From 1814 to 1825 he was attached to the mission to the Netherlands, during the last four years as its head. In 1825 he was appointed Minister Plenipotentiary to Spain. In 1829 he returned to America, and for five years was editor of the *North American Review*. In 1830 he was elected to the Senate of Massachusetts. In 1845 he was appointed Commissioner to China, but having got as far as Rio Janeiro his broken health compelled him to return. He sailed again for China in 1846; but died not long after his arrival at Canton. During Mr. Everett's diplomatic residence in Europe he wrote several works upon social and political topics, which were translated into other languages. He also contributed largely to the *North American Review*, mostly upon topics connected with French literature. Two volumes, made up of selections from his essays and poems, were published in 1845 and 1847.

THE YOUNG AMERICAN.

Scion of a mighty stock !  
Hands of iron—hearts of oak—  
Follow with unflinching tread  
Where the noble fathers led.

Craft and subtle treachery  
Gallant youth ! are not for thee ;  
Follow thou in word and deeds,  
Where the God within thee leads.

Honesty with steady eye,  
Truth and pure simplicity,  
Love that gently winneth hearts  
These shall be thy only arts :

Prudent in the council train,  
Dauntless on the battle-plain,  
Ready, at thy country's need,  
For her glorious cause to bleed ! . . .

Let the noble motto be  
God—the Country—Liberty !  
Planted on Religion's rock,  
Thou shalt stand in every shock.

Laugh at Danger far or near !  
Spurn at baseness—spurn at fear !  
Still, with persevering might  
Speak the truth, and do the right. . . .

Happy if celestial favor  
Smile upon thy high endeavor ;  
Happy if it be thy call  
In the holy cause to fall.

FRANKLIN AND MONTESQUIEU IN ELYSIUM.

It is well known that the fortunate inhabitants of Elysium retain, in some degree at least, the tastes and occupations that belonged to them during their lifetime

We have the authority of Virgil to this point, which is deservedly high in everything relating to the subject. There is also but too much reason to suppose that some of these distinguished persons are subject, like the most favored mortals in our sublunary sphere, to the disease of ennui, and are glad to resort to reading and other amusements, in order to carry on the war with vigor against the great enemy, Time. It has long been suspected for these reasons, that in making provision for the comfort of the Elysians, the accommodation of books and newspapers had not been overlooked. Having accidentally discovered the local situation of this part of the Universe, and having had an opportunity of examining it somewhat at leisure, I am able to assure the public that this idea is perfectly correct. The book-sellers' shops, the libraries, and the reading-rooms are on a very good footing; and the new publications and journals are received with great regularity from all parts of the world. How this is effected, and whether passengers might not pass by the same conveyances that bring the Gazettes, it is not necessary to inquire, the rather as Captain Symmes has kindly undertaken this part of the investigation.

The Elysians, however, are constantly informed of the progress of events in the world, and those who during their lives were engaged in literary or scientific pursuits, find a very agreeable resource, when time hangs heavy upon their hands, in examining the new publications as they are received, and refreshing their memories in regard to the old, or in comparing their ideas upon these subjects in conversation with each other. I had an opportunity of listening to some of these conversations, and shall set down for the amusement of the public, the heads of a dialogue between President Montesquieu and Dr. Franklin, which occurred in one of the principal reading-rooms in Elysium.

I was sitting one day in this place, when the venerable Doctor entered. After looking about him a little while with a leisurely air, and examining the newspapers of the day, he took down from its place a volume of Montesquieu's *Spirit of the Laws*. He appeared to be looking into it for the purpose of refreshing his memory,

and sometimes laid it down, and seemed to meditate upon what he had been reading. While this was going on, the President himself came in. The two illustrious philosophers saluted each other with a great appearance of cordiality and mutual respect ; and the conversation was immediately introduced by the following remark from Dr. Franklin :

*Franklin.*—Mr. President, I was employed as you entered in reflecting upon the chapter in your celebrated work on law, in which you analyze the British Constitution. Notwithstanding the high respect with which I am disposed to receive everything which proceeded from your pen, I confess that I can hardly agree with you in all your remarks upon this subject.

*Montesquieu.*—Consider, my dear Doctor, at the time when that chapter was written, a political observer had not all the lights to guide him that are now to be found in the world, or that were at hand even during your lifetime. The great age of revolutions, which was destined to reform the science of Government, had not then arrived. We were only beginning to see our way clear a little, by the twilight that was just announcing it. We had not then had the benefit of your example, my dear Doctor, and that of your countrymen, to correct our theories. Although most of my remarks on the British Constitution are substantially correct, I should still qualify them considerably, and state some of them in different language, if I were to write them over again.

*Franklin.*—Among the points susceptible of qualification you would perhaps include the introductory remark, that it is unnecessary to theorize on the form of government most favorable to liberty, since the problem has been resolved in practice by the British Constitution. This conclusion, my dear President, seems to be a little unphilosophical. The most that could be said with propriety on the strength of one example would seem to be that liberty is compatible with this form of government. No general conclusion can be drawn with safety from a single instance. If the English are free, it may perhaps be in spite of their form of government ; and this is even intimated by yourself in another passage of your works, where you observe that the Govern-

ment of England is a Republic masked under the form of a Monarchy. . . .

*Montesquieu.*—Why, Doctor, this was rather a manner of expression and not to be taken quite in earnest. I merely meant to be understood that as the English nation furnished one of the most remarkable examples of the enjoyment of practical liberty, the forms in use there must be of great weight in illustrating the theory of the subject. I committed a more substantial error in stating as the principle of English liberty, and of the British Constitution, the existence of three distinct powers in the administration, engaged by their nature in perpetual conflict. Such a state of things could not possibly be permanent, and would produce, while it lasted, nothing but disorder. In fact, it never has existed in England. . . . In considering a necessary discord of its principal component parts as the essential ingredient and great excellence of the British Constitution, I made a twofold mistake: first in supposing a state of facts directly contrary to the reality; and secondly, as was very natural, in accounting for my false principles. . . . Since then we are agreed that the principle of the British Constitution does not lie in the balance of three conflicting powers, as is commonly thought. In what do you suppose it to consist?

*Franklin.*—It would be impossible, my dear President, to define it with more exactness and precision than you have done yourself in the short passage I have already quoted from the earliest—and I say it without disparagement to your later and graver productions—the best of your works. The British Government is a Republic disguised under the form of a Monarchy. It is the essential principle of this Government that the sovereign power, which is exercised ostensibly by King, Lords, and Commons, is possessed in reality by the third of these branches, which is the representative of the people.

*Montesquieu.*—Do you conceive then that the King and the House of Peers have no influence on the Government?

*Franklin.*—In order to answer this question, it is necessary to distinguish them as the possessors of

hereditary titles, and their interest as great proprietors. In the latter point of view their weight is very considerable, since their possessions are very large. In the former—whether they are regarded as an order of nobles or an hereditary magistracy—their influence is altogether null. . . . The personal nullity of the King has long been formally recognized in principle. To say that the King can do no wrong is as much as to say that the King can do nothing. The institution of the royal office on this footing is only a mode of regulating the appointment of the actual executive officers called the Ministers. . . . The King, however, in his nominations is only an indirect organ of the House of Commons. It is easy to see that the House of Lords is a mere pageant ; or, at most, another House of Commons quite inferior in importance to the first. But in every country effective power is attached to the possession of property. Where property is equally divided among the members of a society, political power is also equally divided, and the government is in substance democratic. Where property is very unequally divided, and a great proportion centres in a few hands, the political power is divided in the same way, and the government is aristocratic. As far as there may be said to exist a real aristocracy, it coincides to a considerable degree with the nominal one ; since the hereditary nobles are among the largest proprietors in the Kingdom. . . . It would seem therefore, Mr. President, that in attributing the establishment of hereditary ranks, titles, and magistracies to the necessity of protecting certain individuals, distinguished by birth, wealth, and honors, from the jealousy of the people, you have exactly inverted the natural order of causes and effects. Wealth is the real essence of aristocracy, and itself affords security to rank and titles. It is clear, therefore, that rank and titles could not have been established for the purpose of protecting wealth.

*Montesquieu*.—True ; the rank and titles are only the formal expression of the real state of things that constitutes aristocracy, which is the concentration of estates in a few hands, and the connection of political power with their possession.—*N. A. Review, April, 1821*



EVERETT, EDWARD, an American statesman and orator, born at Dorchester, Mass., April 11, 1794; died at Boston, January 15, 1865. He graduated at Harvard in 1811, at the age of seventeen, and soon afterward became tutor in the college, pursuing at the same time his studies in divinity. In 1812 he delivered the Phi Beta Kappa Poem at Harvard, his subject, which was treated rather playfully, being "American Poets," as they would be in time, not as they then were; for as yet no American had printed any poem of considerable merit.

#### FUTURE POETS OF AMERICA.

When the warm bard his country's worth would tell,  
To Mas-sa-chu-setts's length his lines must swell;  
Would he the gallant tales of war rehearse,  
'Tis graceful Bunker fills the polished verse;  
Sings he, dear land, those lakes and streams of thine,  
Some mild Mem-phre-ma-gog murmurs in his line,  
Some A-mer-is-cog-gin dashes by his way,  
Or smooth Con-nect-i-cut softens in his lay,  
Would he one verse of easy movement frame,  
The map will meet him with a hopeless name;  
Nor can his pencil sketch one perfect act,  
But vulgar history mocks him with a fact.

But yet, in soberer mood, the time shall rise,  
When bards will spring beneath our native skies;  
Where the full chorus of creation swells,  
And each glad spirit, but the poet, dwells,  
Where whispering forests murmur notes of praise;  
And headlong streams their voice in concert raise.



EDWARD EVERETT.



Where sounds each anthem, but the human tongue,  
And nature blooms unrivalled but unsung.  
Oh yes ! in future days our Western lyres,  
Turned to new themes, shall glow with purer fires,  
Clothed with the charms to grace their later rhyme,  
Of every former age and foreign clime. . . .

Haste happy times, when through these wide domains  
Shall sound the concert of harmonious strains ;  
Through all the clime the softening notes be spread,  
Sung in each grove, and in each hamlet read.  
Fair maids shall sigh, and youthful heroes glow,  
At songs of valor and at tales of woe ;  
While the rapt poet strikes, along his lyre,  
The virgin's beauty and the warrior's fire.  
Thus each successive age surpass the old,  
With happier bards to hail it than foretold,  
While Poesy's star shall, like the circling sun,  
Its orbit finish where it first begun.

—*Phi Beta Kappa Poem, 1812.*

This poem, written at eighteen, certainly gave promise that Everett's name might stand high on the list of American poets. This promise was never fulfilled. He wrote little verse ; though one poem, *Alaric the Visigoth*, makes good his claim to rank among the poets in our English tongue. The poem is founded upon a passage in an old chronicle, which reads: "Towards the close of this year, 410, while engaged in the siege of Cosen-tia, Alaric was seized with an illness which proved fatal after a very short duration. He was buried, with his treasures, in the bed of the river Busen-tinus, which was diverted from its channel for that purpose, and all the prisoners who were engaged in the work were put to death, in order that the place of his sepulchre might remain unknown."

## ALARIC THE VISIGOTH.

When I am dead, no pageant train  
Shall waste their sorrows at my bier,  
Nor worthless pomp of homage vain  
Stain it with hypocritic tear ;  
For I will die as I did live,  
Nor take the boon I cannot give.

Ye shall not raise a marble bust  
Upon the spot where I repose ;  
Ye shall not fawn before my dust,  
In hollow circumstance of woes ;  
Nor sculptured clay, with lying breath,  
Insult the clay that moulds beneath.

Ye shall not pile with servile toil,  
Your monuments upon my breast,  
Nor yet within the common soil  
Lay down the wreck of power to rest,  
Where man can boast that he has trod  
On him that was "The Scourge of God."

But ye the mountain stream shall turn,  
And lay its secret channel bare,  
And hollow, for your sovereign's urn,  
A resting-place forever there :  
Then bid its everlasting springs  
Flow back upon the King of kings ;  
And never be the secret said  
Until the deep gives up its dead.

My gold and silver ye shall fling  
Back to the clods that gave them birth—  
The captured crowns of many a king,  
The ransom of a conquered earth :  
For e'en though dead will I control  
The trophies of the Capitol.

But when beneath the mountain tide  
Ye've laid your monarch down to rot,

Ye shall not rear upon its side  
Pillar or mound to mark the spot :  
For long enough the earth has shook  
Beneath the terrors of my look ;  
And now that I have run my race,  
The astonished realms shall rest a space.

My course was like a river deep,  
And from the Northern hills I burst,  
Across the world in wrath to sweep ;  
And where I went the spot was curst :  
No blade of grass again was seen  
Where Alaric and his hosts had been.

See how their haughty barriers fail  
Beneath the terror of the Goth !  
Their iron-breasted legions quail  
Before my ruthless sabaoth,  
And low the queen of empires kneels,  
And grovels at my chariot-wheels.

Not for myself did I ascend  
In judgment my triumphal car ;  
'Twas God alone on high did send  
The avenging Scythian to the war,  
To shake abroad, with iron hand,  
The appointed scourge of his command.

With iron hand that scourge I reared  
O'er guilty king and guilty realm ;  
Destruction was the ship I steered,  
And Vengeance sat upon the helm.  
When launched in fury on the flood,  
I ploughed my way through seas of blood,  
And in the stream their hearts had spilt,  
Washed out the long arrears of guilt.

Across the everlasting Alp  
I poured the torrent of my powers,  
And feeble Cæsars shrieked for help  
In vain within their seven-hilled towers.  
I quenched in blood the brightest gem  
That glittered in their diadem ;

And struck a darker, deeper dye  
In the purple of their majesty ;  
And bade my Northern banners shine  
Upon the conquered Palatine.

My course is run, my errand done—  
I go to Him from whom I came ;  
But never yet shall set the sun  
Of glory that adorns my name ;  
And Roman hearts shall long be sick  
When men shall think of Alaric.

My course is run, my errand done ;  
But darker ministers of fate,  
Impatient round the eternal Throne,  
And in the caves of vengeance wait ;  
And soon mankind shall blench away  
Before the name of Attila.

In 1813 Edward Everett became pastor of the Brattle Street (Unitarian) Church in Boston, and speedily attained a high reputation for the eloquence of his discourses. In 1814 he was chosen Eliot Professor of Greek in Harvard College, and went to Europe to better fit himself for the duties of this office. He remained in Europe about four years, pursuing a wide course of study ; and in 1819 entered upon his duties at Harvard. He also edited the *North American Review* for some four years, during which period he contributed largely to its pages, and subsequently when the editorship passed into the hands of his brother, Alexander H. Everett. In 1822 he married the daughter of Peter C. Brooks, one of the wealthiest men of Boston, a biography of whom was written by him some thirty years later.

Mr. Everett's political career began in 1824,

when he was elected to Congress, in which he served for ten successive years. He declined a re-election in 1834, and in 1835 was elected Governor of Massachusetts, holding the office by successive re-elections for four years. In 1840 he was sent as Minister Plenipotentiary to England. Daniel Webster, Secretary of State, died in October, 1852, and Mr. Everett filled that position during the remaining four months of Mr. Fillmore's administration. In 1853 he was elected United States Senator; but impaired health compelled him to resign his seat within a year.

Mr. Everett took an active part in the discussion of the political questions of the time; but he was more especially noted as an orator at literary and other public occasions. Collections of his *Speeches and Addresses* have been made at several periods. The second collection, in two volumes, made in 1850, contains more than eighty Addresses; a third volume appeared in 1858, and a fourth volume in 1869. One of the best of these is the Phi Beta Kappa Oration, delivered at Harvard on July 4, 1826, being the fiftieth anniversary of the Declaration of Independence. On that day, within a few hours of each other, Jefferson and Adams, of whom the orator had just feelingly spoken, passed from earth.

#### THE MEN AND DEEDS OF THE REVOLUTION.

Often as it has been repeated, it will bear another repetition; it ought especially to be repeated on this day:—the various addresses, petitions, and appeals, the correspondence, the resolutions, the legislative and popular debates from 1764 to the Declaration of Independence

present a maturity of political wisdom, a strength of argument, a gravity of style, a manly eloquence, and a moral courage of which unquestionably the modern world affords no other example. This meed of praise, substantially accorded at the time by Lord Chatham in the British Parliament, may well be repeated by us. For most of the venerated men to whom it is paid, it is but a pious tribute to departed worth. The Lees and the Henrys, Otis, Quincy, Warren, and Samuel Adams—the men who spoke those words of thrilling power which raised and directed the storm of modern resistance, and rang like a voice of fire across the Atlantic—are beyond the reach of our praise. To most of them it was granted to witness some of the fruits of their labors: such fruits as revolutions do not often bear. Others departed at an untimely hour, or nobly fell in the onset; too soon for this country, too soon for everything but their own undying fame.

But all are not gone; some still survive among us to hail the jubilee of the independence they declared. Go back to that day when Jefferson and Adams composed the sub-committee who reported the Declaration of Independence. Think of the mingled sensations of that proud but anxious day, compared to the joy of this. What reward, what crown, what treasure, could the world and all its kingdoms afford compared with having been united in that commission, and living to see its most wavering hopes turned into glorious reality?

Venerable men, you have outlived the dark days which followed your more than heroic deed: you have outlived your more than strenuous contention who should stand first among the people whose liberty you had vindicated. You have lived to bear to each other the respect which the nation bears to you both; and each has been so happy as to exchange the honorable name of a leader of a party for that more honorable one, the Father of his Country. While this our tribute of respect, on this jubilee of our independence, is paid to the gray hairs of the venerable survivor [Adams] in our neighborhood, let it not less heartily be sped to him [Jefferson] whose hand traced the lines of that sacred charter which, to the end of time, has made this

day illustrious. And is an empty profession of respect all that we owe to the man who can show the original draught of the Declaration of Independence of the United States, in his own handwriting? Ought not a title-deed like this to become the acquisition of the nation? Ought it not to be laid in the public archives? Ought not the price at which it is bought to be a provision for the ease and comfort of the old age of him who drew it? Ought not he who at the age of thirty declared the independence of his country, at the age of eighty to be secured by his country in the enjoyment of his own?

Nor would we, on the return of this eventful day, forget the men who, when the conflict of council was over, stood forward in that of arms. Yet let me not, by faintly endeavoring to sketch, do deep injustice to the story of their exploits. The efforts of a life would scarce suffice to draw this picture in all its astonishing incidents, in all its mingled colors of sublimity and woe, of agony and triumph. But the age of commemoration is at hand. The voice of our fathers' blood begins to cry to us from beneath the soil which it moistened. Time is bringing forward, in their proper relief, the men and deeds of that high-souled day. The generation of contemporary worthies is gone; the crowd of the unsignalized great and good disappears; and the leaders in war, as well as in the cabinet, are seen in fancy's eye to take their stations on the mount of remembrance. They come from the embattled cliffs of Abraham; they start from the heaving sods of Bunker's Hill; they gather from the blazing lines of Saratoga and Yorktown, from the blood-dyed waters of the Brandywine, from the dreary snows of Valley Forge, and all the hard-fought fields of the war. With all their wounds and all their honors, they rise and plead with us for their brethren who survive; and command us, if indeed we cherish the memory of those who bled in our cause, to show our gratitude, not by sounding words, but by stretching out the strong arm of the country's prosperity to help the veteran survivors gently down to their graves.—*Phi Beta Kappa Oration, July 4, 1826.*



EWALD, or EVALD, JOHANNES, Denmark's most celebrated lyric poet, born at Copenhagen, November 18, 1743; died there, March 17, 1781. He was the son of a chaplain, and from his father inherited delicate health, which he ruined by dissipation, presumably induced by disappointment in love. He was sent to school at Schleswig, and studied theology at the University of Copenhagen. Finding the Church uncongenial to his ambitions and romantic ideas, he ran away from home and enlisted in the Prussian army at the age of sixteen. Being unable to secure any higher rank than private, he deserted and enlisted in the Austrian army, where from a drummer-boy he rose to the rank of sergeant, and would have taken higher rank but for his being a Protestant. He participated in several battles in the Seven Years' War on the Austrian side, and growing tired of military life he deserted the Austrian army and succeeded in making his way back to Denmark. The "delicate, noble, and majestic Aresne," for whose love he had studied so diligently and undergone so much hardship, married another, and Ewald plunged himself into all sorts of dissipation, giving his serious thoughts to poetry. In 1764 he published *Lykkens Temple* (The Temple of Fortune), which met with considerable success. On the death of King Frederick V., in 1766, Ewald

published several elegies, which were warmly received by the people, and one, at least, of which is a masterpiece. *Adam og Eva* (1767) was a highly imaginative prose drama, but failed of public appreciation until long after its first appearance. In 1770 appeared *Rolf Krage*, the first Danish tragedy. In 1774 he published *Balder's Død* (Balder's Death), the first Danish drama written in iambic pentameter. His greatest work, *Fiskerne* (The Fisherman) (1778), an opera, in which the action takes place on the Hornbeck shore near Rungsted, contains some of the author's sweetest lyric measures, including the Danish national song, *Kong Kristian Stod Ved Höien Mast* (King Christian Stood by the Lofty Mast), which alone must have carried the work far into posterity, but many of the other songs possess an equal charm. At his death he left an uncompleted autobiography.

Besides the works already mentioned Ewald wrote *De Pyrologia Sacra* (1763); *Philet* (1770); *De Brutale Klappers* (1771); *Adskilligt* (Miscellanies) af Johannes Ewald (1771); *Harlequin Patriot* and a translation of *Philemon and Baucis* (1772); *Pebbersvendene* (1773). After his death fragments of three tragedies were discovered, one of them a history of Hamlet entirely different from Shakespeare's sable-clad Dane.

The last ten years of Ewald's life were embittered by dissipation as well as disappointment, sickness, and ill-treatment at the hands of his family. He was permitted to witness the first presentation of *Fiskerne* in 1780, but the excite-

ment was too much for him, and he took to his bed, never to rise again.

The works of Ewald were not fully appreciated during his life, though a few years before his death he organized the Danish Literary Society, which made the study of his works a cult and raised the standard of literary taste among the people, though his works are now, with the exception of the national song, regarded as antiquities.

"It is as a lyric, not as a dramatic poet," says Longfellow, "that Ewald is chiefly known and valued. In this point of view he has no rival among his countrymen. His songs are written with remarkable vigor and beauty. In strength and simplicity he resembles Campbell." Some idea, however, of his immense popularity and influence as a dramatist may be gathered from the following words of Edmund Gosse, anent the pulling down of the dingy old theatre at Copenhagen in 1874: "Men who had seen the white, sick face of Ewald grow whiter under the storms of applause, and the long thin fingers press the aching brow in an agony of nervous agitation—these men had a sense of being a living part of the national poetic life such as no citizens have had save at Athens, and Florence, and Weimar."

NATIONAL SONG OF DENMARK.

King Christian stood by the lofty mast  
In mist and smoke ;  
His sword was hammering so fast,  
Through Gothic helm and brain it passed ;  
Then sank each hostile hulk and mast,

In mist and smoke.  
 "Fly!" shouted they, "fly, he who can!  
 Who braves of Denmark's Christian  
 The stroke?"

Nils Juel gave heed to the tempest's roar,  
 Now is the hour!  
 He hoisted his blood-red flag once more,  
 And smote upon the foe full sore  
 And shouted loud, through the tempest's roar,  
 "Now is the hour!"  
 "Fly!" shouted they, "for shelter fly!  
 Of Denmark's Juel who can defy  
 The power?"

North Sea! a glimpse of Wessel rent  
 Thy murky sky!  
 Then champions to thine arms were sent;  
 Terror and death glared where he went:  
 From the waves was heard a wail that rent  
 Thy murky sky!  
 From Denmark thunders Tordenskiol',  
 Let each to Heaven commend his soul,  
 And fly!

Path of the Dane to fame and might!  
 Dark-rolling wave!  
 Receive thy friend, who, scorning flight,  
 Goes to meet danger with despite,  
 Proudly as thou the tempest's might,  
 Dark-rolling wave!  
 And amid pleasures and alarms,  
 And war and victory, be thine arms  
 My grave!

—LONGFELLOW'S *Translation*.

#### THE WISHES.

All hail, thou new year, that, apparelled in sweetness,  
 Now spring'st like a youth from eternity's breast!  
 O, say, dost thou come from the bright throne of great-  
 ness,  
 Our herald of mercy, of gladness, and rest?

Cheer the heart of our king with benignity's token ;  
Light his soul with the sunbeam that sets not above ;  
Be his sword unresisted, his sceptre unbroken ;  
O, peace be to Christian, the monarch we love !

With an emerald zone bind the rocks of the North ;  
O'er Denmark's green vales spread a buckler of gold ;  
Pour the glories of harvest unsparingly forth,  
And show that our wealth is our dear native mould :  
Smile on the conqueror of ocean, who urges  
Through darkness and tempests, his blue path to fame ;  
May the sea spare her hero, and waft on her surges  
Blessings and peace to the land whence he came.

Round the forehead of art twine the wreath that she  
loves,  
And harden to labor the sinews of youth ;  
With a hedge of stout hearts guard our Eden's fair  
groves,  
And temper their valor with mercy and truth :  
Bless him to whom heaven its bright flame commendeth,  
And shadow his couch with the folds of thy love ;  
Give light to our judges,—the heart that ne'er bendeth,—  
Inspirit our bards, and our teachers approve.

O, blest be the firm-hearted hero who weaves not  
A thought or a wish but his spirit may own !  
O, shame on the cold son of interest, who cleaves not  
To heart of his country, and loves her alone !  
Be her welfare our glory, our joy, our devotion ;  
Unchilled be her valor, her worth undecayed ;  
May her friends on her fields gaze with rapture's emo-  
tion ;  
May she long love the stranger, but ask not his aid !

—WALKER'S *Translation*.





EWBANK, THOMAS, an Anglo-American manufacturer and scientific writer, born at Barnard Castle, Durham, March 11, 1792; died at New York, September 16, 1870. He was apprenticed to a tin- and copper-smith, and in 1819 emigrated to New York, where he established himself as a manufacturer of metallic tubing. In 1835 he retired from active business, and devoted himself to scientific and literary pursuits. From 1849 to 1852 he was U. S. Commissioner of Patents. His principal works are *Descriptive and Historical Account of Hydraulic and other Machines* (1842); *The World a Work-shop* (1855); *Life in Brazil*, giving an account of a visit to that country in 1845-46 (1856); *Thoughts on Matter and Force* (1858), and *Reminiscences in the Patent Office* (1859).

In a review of his work on hydraulic machines, the London *Athenæum* said: "It is full of the gossip of the art; it is just such a book as any amateur of mechanics would allow to lie open on his table for the purpose of passing the little fragments of his time in occupation of a light and useful description."

#### FUNERAL CUSTOMS AT RIO JANEIRO.

As soon as a person dies the doors and windows are closed—the only occasion, it is said, when the front entrance of a Brazilian dwelling is shut. The undertaker is sent for and as the cost of funerals is graduated to

every degree of display, he is told to prepare one of so many *milreis*.\* Everything is then left to him. The corpse is always laid out in the best room, is rarely kept more than thirty-six hours, and not often more than twenty-four—the number required by law. If the deceased was married, a festoon of black cloth and gold is hung over the street-door; if unmarried, lilac and black; for children, white or blue and gold. Coffins for the married are invariably black, but never for young persons; theirs are red, scarlet, or blue. Priests are inhumed or borne to the tomb in coffins on which a large cross is portrayed; lay people cannot have the use of these. In fact, few persons, rich or poor, are buried in coffins; their principal use being to convey the corpse to the cemetery, and then, like the hearse, they are returned to the undertaker.

Fond of dress while living, Brazilians are buried in their best, except when from religious motives other vestments are preferred. Punctilious to the last degree, they enforce etiquette on the dead. These must go into the next world in becoming attire: married females draped in black, with black veils, their arms folded, and their hands resting on the opposite elbows; the unmarried in white robes, veils, and chaplets of white flowers, their hands closed as if in adoration, with palm-branches between them. The hands of men and boys are crossed upon the breast, and if not occupied with other symbols, a small cup is placed in them, and removed at the tomb. Official characters are shrouded in official vestments: priests in their robes, soldiers in their uniforms, members of the brotherhoods in their albs, sisters of the same societies in those appropriate to them, *e. g.* those of the Carmo, in black gowns, blue cloaks, and a blue slip for the head.

Children under ten or eleven, are set out as friars, nuns, saints, and angels. When the corpse of a boy is dressed as St. John, a pen is placed in one hand and a book in the other. When consigned to the tomb as St. José, a staff crowned with flowers, takes the place of the pen—for Joseph had a rod that budded like Aaron's.

\* The value of the *milrei* is about fifty cents.

If a child is named after St. Francis or St. Anthony, he generally has a monk's gown and cowl for his winding-sheet. Of higher types, St. Michael the archangel is a fashionable one. The little body wears a tunic, short skirts gathered at the waist by a belt, a golden helmet (made of gilt pasteboard), and tight red boots. His right hand rests on the hilt of a sword. Girls are made to represent Madonnas and other popular characters. When supplementary locks are required, the undertaker supplies them, as well as rouge for the cheeks and pearl powders for the neck and arms.

Formerly it was the custom to carry young corpses upright in procession through the streets, when, but for the closed eyes, a stranger could hardly believe the figure before him—with ruddy cheeks, hair blowing in the wind, in silk stockings and shoes, and his raiment sparkling with jewels, grasping a palm-branch in one hand, and resting the other quite naturally on some artificial support—could be a dead child. But how was the body sustained in a perpendicular position? "Generally in this way," said Senhora P——, who had often assisted on such occasions, "a wooden cross was fixed on the platform, and against it the body was secured by ribbons at the ankles, knees, under the arms, and at the neck." Twenty-five years ago this practice was common; it is now confined chiefly to the interior.

No near relative accompanies a corpse to the cemetery. It is given at the door into the hands of friends, to whom its final and respectful disposal is confided. No refreshments of any kind are furnished.

On the death of a father, mother, husband, wife, son, or daughter, the house is closed for seven days, during which the survivors indulge in private grief; they wear mourning twelve months. For brothers and sisters, the house is closed four days, the period of mourning four months. On the last of the four or seven days, mourners attend mass, and then resume the business of life. For first cousins, uncles, and aunts, the established rule is to wear mourning two months; for second cousins, one; for other relatives, from eight to fifteen days. By an old law, survivors can be compelled thus to respect the dead according to degrees of consanguinity. The

poor contrive, by aid of friends, and sometimes by selling what articles of furniture or clothing they can spare, to comply with the general custom.

Widows never lay aside their weeds unless they marry. Till recently they were never known to dance, such an act being deemed scandalous, no matter how long their husbands had been dead. And now the old people shake their heads, and repeat an ancient apothegm: "Widows should ever mourn their first love, and never take a second." They complain of modern degeneracy and the disappearance of old Portuguese virtue. But the young folks contend that they are as good as their grand-dams, and insist that if widows seldom remain such now, it was much the same formerly, as the proverb more than intimates: "*Viúve rica casada fica.*" Clusters of a small purple flower are here known as "Widows' Tears." They bloom but once a year, and soon dry up.

When the corpse of a husband is laid out, custom requires his surviving partner to appear before consoling friends in a black woolen gown, train, and cap, crape veil, a fan in one hand, and a handkerchief in the other. Old Senhora P——, who ought to know, says the *mouchoir* often hides smiles as well as tears; and further that some widows have no cause to cry—their losses being no losses at all. Those who cry loudest, she remarked, are the soonest comforted; and mentioned a Senhora who, on the fifth day, being told that her beauty, as well as her health, was suffering, looked up and naively said, "If that is the case, I will stop;" and she did.

Visits of condolence are attended with fashionable formalities. Unless you call in deep mourning you are thought disrespectful. A full dress of black is a *sine qua non* for both lady and gentlemen visitors; unless near neighbors, etiquette requires a carriage and footman. Enlightened Brazilians are awake to the evils of these expensive follies, and, as in other lands, are making efforts to reform them.

With the exception of holy water the priests are paid for everything. When a person is not interred in the parish he lived in, the fee is exacted all the same. In

these cases the Vicar attends in a carriage, immediately behind the corpse, till it reaches its destination. He then bows to his reverend brother into whose charge he delivers the body, according to ecclesiastical or civil rule, and retires receiving the legal fee of twenty *milreis*—the rich frequently giving more. Previous to the transfer the doctor's certificate of the cause of death must be obtained, and countersigned by the Vicar, for which the latter receives two *milreis*—he often gets twenty.

Whatever they may be in life, lay people are profitable to priests when they cease to live. Masses—many or few—are then to be offered for them; and masses are always paid for. The usual charge for one at which a family attends soon after a burial, is two dollars—the wealthy, of course, not being limited to that. For subsequent ones a special agreement is made. J—s observed that he and another gentleman were executors of an acquaintance who left five hundred *milreis* to be expended in masses for the repose of his spirit. They agreed with a priest, and, as usual, at so much for each. Now every mass to be effective, must be performed fasting and before noon; and in the case referred to, one only was to be celebrated in one day, and for the exclusive benefit of the soul of the payer. In a very short time the priest brought in his bill, ready receipted, and asked for his money. Objections were raised on the ground that half the period had not elapsed which was necessary honestly to perform his agreement. He insisted that all he had bargained for had been properly done. They winced, but paid him.—*Life in Brazil, Chap. VI.*





EWING, JULIANA HORATIA (GATTY), an English juvenile writer, born in 1842; died in 1885. She was the daughter of a Yorkshire clergyman, and began her story-telling for the amusement of her brothers and sisters. When about twenty years of age she published several short stories in *The Monthly Packet*, and in 1866 became one of the chief contributors to *Aunt Judy's Magazine for Children*, established by her mother, Mrs. Gatty. Her marriage in 1867 to Major Alexander Ewing, and her removal to Fredericton, New Brunswick, did not interrupt her writing. Many of her verses and her charming tales for young people, which appeared first in *Aunt Judy's Magazine*, have been republished in book-form. Among them are *Melchior's Dream*, *Brothers of Pity and Other Tales*, *The Brownies*, *Mrs. Overtheway's Remembrances*, *Old Fashioned Fairy Tales*, *Lob-lie-by-the-Fire*, *Jan of the Windmill*, *Six to Sixteen*, *A Great Emergency and Other Tales*, *Master Fritz*, *We and the World*, and *Jackanapes*.

#### MADAM LIBERALITY.

Plum-cakes were not plentiful in her home when Madam Liberty was young, and such as there were, were of the "wholesome" kind—plenty of breadstuff, and the currants and raisins at a respectful distance from each other. But, few as the plums were, she seldom ate them. She picked them out very carefully, and put them into a box which was hidden under her pinafore.

When we grown-up people were children, and plum-cake and plum-pudding tasted very much nicer than they do now, we also picked out the plums. Some of us ate them at once, and had then to toil slowly through the cake or pudding, and some valiantly dispatched the plainer portion of the feast at the beginning, and kept their plums for other people. When the vulgar meal was over—that commonplace refreshment ordained and superintended by the elders of the household—Madam Liberty would withdraw into a corner, from which she issued notes of invitation to all the dolls. They were “fancy written” on curl-papers, and folded into cocked-hats.

Then began the real feast. The dolls came, and the children with them. Madam Liberty had no toy tea-sets or dinner-sets, but there were acorn-cups filled to the brim, and the water tasted deliciously, though it came out of the ewer in the night-nursery, and had not even been filtered. And before every doll was a flat oyster-shell covered with a round oyster-shell, a complete set of complete pairs which had been collected by degrees, like old family plate. And, when the upper shell was raised, on every dish lay a plum. It was then that Madam Liberty got her sweetness out of the cake. She was in her glory at the head of the inverted tea-chest, and if the raisins would not go round, the empty oyster-shell was hers, and nothing offended her more than to have this noticed. That was her spirit then and always. She could “do without” anything, if the wherewithal to be hospitable was left to her. . . .

It may seem strange that Madam Liberty should ever have been accused of meanness, and yet her eldest brother did once shake his head at her and say, “You’re the most meanest and the *generousest* person I ever knew!” And Madam Liberty wept over the accusation, although her brother was then too young to form either his words or his opinions correctly. But it was the touch of truth in it which made Madam Liberty cry. To the end of their lives she and Tom were alike, and yet different in this matter. Madam Liberty saved, and pinched, and planned, and then gave away, and Tom gave away without the pinching and sav-

ing. This sounds much handsomer, and it was poor Tom's misfortune that he always believed it to be so ; though he gave away what did not belong to him, and fell back for the supply of his own pretty numerous wants upon other people, not forgetting Madam Liberality. Painful experience convinced Madam Liberality in the end that his way was a wrong one, but she had her doubts many times in her life whether there were not something unhandsome in her own decided talent for economy. Not that economy was always pleasant to her. When people are very poor for their position in life, they can only keep out of debt by stinting on many occasions when stinting is very painful to a liberal spirit. And it requires a sterner virtue than good nature to hold fast the truth that it is nobler to be shabby and honest, than to do things handsomely in debt.—*A Great Emergency and Other Tales.*

#### McALISTER GAES HAME.

John Brown remained by his friend, whose painful fits of coughing, and of gasping for breath, were varied by intervals of seeming stupor. When a candle had been brought in and placed near the bed, the Highlander roused himself and asked :

"Is there a Bible on yon table? Could ye read a bit to me, laddie?"

There is little need to dwell on the bitterness of heart with which John Brown confessed : "I can't read big words, McAlister."

"Did ye never go to school?" said the Scotchman.

"I didn't learn," said the poor boy ; "I played."

"Aye, aye. Weel, ye'll learn when ye gang hame," said the Highlander, in gentle tones.

"I'll never get home," said John Brown passionately. "I'll never forgive myself. I'll never get over it that I couldn't read to ye when ye wanted me, McAlister."

"Gently, gently," said the Scotchman. "Dinna daunt yoursel' over much wi' the past, laddie ; and for me—I'm not that presoomtious to think I can square up a misspent life as a man might compound wi's creditors. Gin He forgi'es me, He'll forgi'e ; but it's not a prayer

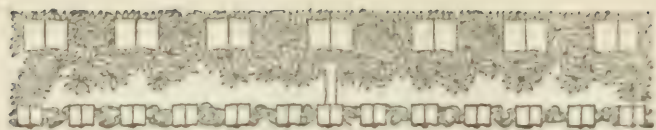
up or a chapter down that'll stan' between me and the Almighty. So dinna fret yoursel', but let me think while I may."

And so, far into the night the Highlander lay silent, and John Brown watched by him. It was just midnight when he partly raised himself, and cried: "Whisht, laddie! do ye hear the pipes?"

The dying ears must have been quick, for John Brown heard nothing; but in a few minutes he heard the bag-pipes from the officers' mess; where they were keeping Hogmenay. They were playing the old year out with "Auld Lang Syne," and the Highlander beat the time out with his hand, and his eyes gleamed out of his rugged face in the dim light, as cairngorms glitter in dark tartan. There was a pause after the first verse, and he grew restless, and turning doubtfully to where John Brown sat, as if his sight were failing, he said: "Ye'll mind your promise, ye'll gang hame?" And after a while he repeated the last word "Hame!"

But as he spoke there spread over his face a smile so tender and so full of happiness, that John Brown held his breath as he watched him. As the light of sunrise creeps over the face of some rugged rock, it crept from chin to brow, and the pale blue eyes shone tranquil, like water that reflects heaven. And when it had passed it left them still open, but gems that had lost their way.--  
*Lob-lie-by-the-Fire.*





FABER, CECILIA BÖHL VON, distinguished Spanish novelist, better known by her pseudonym, Fernan Caballero, born at Morges, Canton de Vaud, Switzerland, in 1797; died at Seville, April 7, 1877. Her father was the son of a German merchant, and in early life removed to Cadiz, professed the Catholic faith, and married the daughter of a Spanish noble. Cecilia received a part of her education at her father's estate near Schwerin, Germany. She became possessed, besides other accomplishments, of a thorough knowledge of German, Spanish, French, Latin, Italian, and English. In 1814 she married Captain Planells, of Cadiz, whom she accompanied to America, where they resided for some years. After his death she married the Marquis de Arco Hermoso, and her high social station frequently required her appearance at the Court of Madrid, where she was much admired for her beauty, wit, and accomplishments. In 1835 she was again left a widow, and two years later married Señor de Arrom, a barrister. He accepted an appointment as Spanish Consul abroad and his wife decided to remain at Seville. Her first publication, and by many thought to be her best, is *La Gaviota* (The Sea Gull) (1849), which was published in daily instalments in a *Boletín* and was highly appreciated at the time. It was followed at short intervals by *Elia*, *Clemencia*, *La Familia de*

*Alvareda, Una en Otra, Simon Verde, and Cuadros de Costumbres Populares.*

All the works of this fascinating novelist were published in the later years of her life. Her brilliant intellect turned to literature as a solace for the trials and disappointments of her declining years. It rarely happens that such decided literary instinct remains obscured for so long a time, for she was fifty when her first novel was published, and most of her works saw the light in the succeeding ten years. As early as 1828, however, she had committed to writing *La Familia de Alvareda*, a tale of peasant life which had been told to her in the olive groves of Seville. This was composed in German and not intended for publication. Washington Irving saw the manuscript during a visit to Spain and advised the writer to adopt Spanish literature as a serious occupation. Once before the public, the fame of her stories spread rapidly over the peninsula and were translated into French and German. In 1859 a thirteen-volume edition of her works was issued from the royal press at Madrid and the same year she was appointed governess to the royal children, and occupied rooms in the Palace of the Alcazar. She was one of the promoters of a society for the prevention of cruelty to animals, and at her death was at work on a book of nursery rhymes. The interest of her novels lies not so much in the characters, scenery, and manners described, as in the selection of the incidents which are intended to point a moral and adorn a tale. She excels in her descriptions of peasant life in Andalusia.

## THE BLESSINGS OF WEDLOCK.

"I wish," said the Asistenta, half vexed and half amused, "that you were married to each other."

"With such a wife, senora," replied Pedro, "one would have no peace by day ; and I'll wager that at night, instead of snoring, she growls."

"For my part," said Maria, tossing her head, "I'd rather go into a convent at once than take such a lump of dough for my husband."

"I was once married, senora," remarked Pedro, "and I would not like a second wife, if it was the Princess of Asturias herself, on account of a story I once heard——"

"Shut up with your foolish stories," cried Maria, sharply.

"Tell it me, Pedro," said his mistress ; "it will amuse me."

"Well, then, senora, once upon a time there were two friends who were greatly attached to each other, and who agreed that whichever of them died first should appear to the other, and tell him how matters went on in the other world. They were both married men ; and the first who died fulfilled his promise, and appeared to his friend.

"'How do you get on?' asked the other.

"'Famously,' replied the ghost ; 'when I presented myself at the gate above, Saint Peter said to me : *What has been thy life ?*

"'Senor, I replied, *I am a poor man ; I was married——*

"'Say no more, said his holiness ; *pass in ; you have gone through purgatory, and now you may enter glory.*'

"Then the apparition vanished, leaving his friend greatly satisfied and consoled. In process of time his wife died, and he married again. When the hour arrived that he himself was carried out of his house feet foremost, he presented himself in high spirits to Saint Peter.

"*What has been thy life ?* asked the saint.

"*I was married twice,* replied the new-comer confidently, taking a step in advance.

*"Back, gossip, back!"* cried Saint Peter, locking the gate in his face; *we have no room in Heaven for natural-born idiots.*"—*From Elia.*

## CASTA'S LEARNED DISCOURSE.

"William Tell was a noble Scottish mountaineer, who refused to salute the beaver hat which the English general, Malbrook, had caused to be nailed to a post. This brought about the Revolution and the Thirty Years' War, from which my hero came out victorious, and was proclaimed King of Great Britain, under the name of William the Conqueror. But he tarnished his glory by beheading his wife, the beautiful Anna Bullen. In order to expiate this crime, he sent on a pilgrimage to Palestine his son, Richard Cœur-de-Lion. Richard, on his return, because of his religious zeal, was thrown into prison by Luther, Calvin, Voltaire, and Rousseau, who formed the Directory in France, the same Directory which sent to the scaffold that sainted monarch, Louis XIV. It was then that, in order to avoid similar troubles in Spain, the King, Don Pedro the Cruel, established the Inquisition, whence he derives his surname."

Nothing could be more comical than the matter-of-fact seriousness with which Casta uttered this string of absurdities; and it was rendered still more so by the fact, that, having chosen the historical names and events with which her recollections of operas, sermons, newspapers, and conversations had supplied her, she knew, indeed, that her recital was not exact, but was very far from suspecting the enormity of its anachronisms.—*From One in the Other.*





FABER, FREDERICK WILLIAM, an English clergyman and hymn-writer, born at Calverley, Yorkshire, June 28, 1814; died September 26, 1863. He was educated at Oxford; was ordained deacon in 1837, priest in 1839, and in 1843 became rector of Eltham; but two years later he formally united with the Roman Catholic Communion, to which he had for several years been strongly inclined. In 1848 he joined the "Oratorians" at Brompton, of which religious house he became superior in 1850. His writings in verse and prose were numerous. His principal poems published before leaving the Anglican Church were *The Cherwell Water Lily* (1840); *Sir Lancelot* (1844, rewritten in 1858), and *The Rosary and other Poems* (1845). After becoming a Roman Catholic he wrote many *Hymns*. In 1857 he put forth a collected edition of all the poems which he had published. Several of his hymns, such as "O come and mourn with me awhile," "Hark, hark, my soul!" "Sweet Saviour, bless us ere we go," have found a place in Protestant as well as Catholic hymnals. Of Faber's devotional works in prose, the most popular are *All for Jesus* (1853); *The Blessed Sacrament* (1855), and *The Precious Blood* (1860). In 1869 was published *The Life and Letters of Frederick William Faber*, edited by Father Edward Bowden. Some of these letters, although not

written for publication, are of special interest as showing the progress of his feeling toward Roman Catholicism. On St. Alban's Day (June 17), 1843, he writes from Rome to his friend the Rev. J. B. Morris, who also subsequently became a Roman Catholic:

## FABER AND POPE PIUS IX.

The Rector of the English College accompanied me [to the Vatican, where he went by appointment for a private presentation to the Pope], and told me that as Protestants did not like kissing the Pope's foot, I should not be expected to do it. We waited in the lobby of the Vatican library for half an hour, when the Pope arrived, and a prelate opened the door, remaining outside. The Pope was perfectly alone, without a courtier or a prelate, standing in the middle of the library, in a plain white cassock, and a white silk skull-cap (white is the papal color). On entering I knelt down, and again, when a few yards from him, and lastly, before him. He held out his hand, but I kissed his foot; there seemed to be a mean puerility in refusing the customary homage.

With Dr. Baggs for interpreter, we held a long conversation: He spoke of Dr. Pusey's suspension for defending the Catholic doctrine of the Eucharist, with amazement and disgust; he said to me: "You must not mislead yourself in wishing for unity, yet waiting for your *Church* to move. Think of the salvation of your own soul." I said I feared self-will and *individual* judging. He said: "You are all individuals in the English Church; you have only external communion, and the accident of being all under the Queen. You know this; you know all doctrines are taught amongst you anyhow. You have my good wishes, may God strengthen them! You must think for yourself and for your soul." He then laid his hand on my head, and said: "May the grace of God correspond to your good wishes, and deliver you from the nets (*insidie*) of Anglicanism, and bring you to the true Holy Church." I left him almost in tears, affected as much by the earnest,

affectionate demeanor of the good old man, as by his blessing and his prayer. I shall remember St. Alban's day in 1843 to my life's end. . . .

As to myself, nothing retains me [in the Anglican Church] but the fear of self-will. I grow more and more Roman every day, but I hope not wilfully. I used—and blessed it was—to invoke the Saints; but since the day last Lent, when you said you feared it was not justifiable on our system, I have desisted: for, please God, I will obey in all things while I can. But I do not know what the end will be indeed; I hardly dare read the Articles; their weight grows heavier on me daily. I hope our Blessed Lady's intercession may not cease for any of us, because we do not seek it, since we desist for obedience sake.—*Life and Letters*.

A few weeks later he again writes to Morris:

#### DOUBTING AND SUFFERING.

Whatever be the end of my doubts, I can already rejoice in one thing, namely, I have *suffered*. One of the Saints said "*Patire e morire*—To suffer and die;" but Sta. Maria Maddalena de'Pazzi went further, "*Vivere e patire*—To live and suffer." . . . If we are not now in the One Church, but in a concubine (so long as it be a *doubt*), we may hope, in the endurance of that last mercy, Purgatory, to be knitted into that true Body; but if it grows beyond a doubt—what then? You will say, *Suffer, suffer, suffer*. If it be so, I must go on, and God will reveal this also to me. If I try to pray, if I kneel without words in acknowledgment of God's Presence, if I try to love Christ, if I meditate on the Passion, all is in the mist and in the dark. I think "All must begin with the One Church; are you in it? If not, of what good is all this? You have had it put before you. Look at her Catholicity, unity, sanctity, fruitful missions, clear miracles, wonderful Saints, ancient things. You pray in vain, because you have not really humbled yourself before the Church thus revealed to you; you confess in vain, you communicate in vain; all are shadows." So thoughts rush upon me. If in



THE CRUCIFIXION.



happy times I say "*Amore amoris Tui mundo moriar qui amore amoris mei dignatus es in Cruci mori*," then comes the chilling question, "Why are you not in the communion where he was who said that, and lived upon it?"

But you will answer: "You think too much about the salvation of your own soul, and too little about the Church." But, my dear J——, I have not the consolation of thinking that I am running the risk (most dreadful idea) for the Church, but of harming a number of misbelievers by not following the light given me to show me where the Church is. . . . It comes to this: To stay is misery at present, and I *dare not* go away.—*Life and Letters*.

In January, 1846, two months after he had been formally received into the Roman Catholic communion, Mr. Faber wrote a letter to a friend justifying the step which he had taken.

#### REASONS FOR LEAVING THE ANGLICAN CHURCH.

Why should it seem to you so unnatural that those who have left you should feel anything rather than loyalty and affection to a system, or anything but kindly reminiscences of a dreadful position which they were forced from by the simple fear of everlasting ruin? Where do I owe my Christian allegiance? Is it not to the Church of my baptism? And surely *you*, at least, cannot be so foolish as to suppose that any one is baptized into any particular, insular, national, or provincial part or branch of the Church, or into anything short of the Catholic Church of Christ. It is there my allegiance is due, and it is there your allegiance is due also.

A false system took me from my mother as soon as I had either sense to do overt acts of schism, or wilfulness to commit a mortal sin. That system nurtured me in hatred of the Holy See; it nurtured me in false doctrine; it has had the strength of my youth, and formed the character of my mind, and educated me in strange neglect as well of doctrinal instruction as of moral safeguards. And now, do I owe allegiance to the mother

from whose breasts I was torn, and whose face was so long strange to me? or to her who tore me from her, and usurped a name that was not hers, and whose fraud I have discovered? No! I owe my allegiance to the Church into which I was baptized, the Church wherein my old forefathers died, the Church wherein I can help my later fathers who died away from her in their helpless ignorance. And like the stolen child who has found his mother, her loving reception and the outbreak—the happy outbreak—of his own instinct tell him, and have told him, more truly than all the legal proofs of parentage can do, that this, and this only, is the true mother who bore him years ago to God, and welcomes him now, in a way that humbles him most of all—without suspicion, probation, or reproof.—*Life and Letters*.

#### DOCTRINE AND ADORATION.

We began with reflecting on the mystery of the Precious Blood because all devotion starts best with doctrine. The incredibilities of divine love become more credible when we have learned them first as dogmas. It was also the more necessary to begin with doctrine in the case of a "devotion," which claims to be an adoration also. We then turned from God to man, and strove to form a right estimate of the Precious Blood by studying from various points of view our extreme need of it, and our immeasurable wretchedness without it. We then traversed its empire, learned its character by studying the method of its government, and judged of its magnificence by the splendor of its dominion. Our next step was to unfold its chronicles. We found there a whole revelation of God, and much of the secret history of His eternity. We discovered there our own place in creation by discovering our place in the procession of the Precious Blood. From its history we passed to its biography, to that notable characteristic of it which especially reveals its spirit—its prodigality. We saw how God's prodigalities are not excesses, but most extraordinary magnificences; and also how our poverty is so extreme that we can only live on from day to day by being economical of God's most exuber-

ant liberalities. As we had begun with doctrine and adoration, we have had to end with practice and devotion. The history, the characteristics, and the spirit of the devotion to the Precious Blood have been the concluding subjects of our reflections.—*The Precious Blood.*

O COME AND MOURN WITH ME AWHILE

O come and mourn with me awhile ;  
O come ye to the Saviour's side ;  
O come, together let us mourn :  
Jesus, our Lord, is crucified.

Have we no tears to shed for him,  
While soldiers scoff and Jews deride ?  
Ah ! look how patiently he hangs :  
Jesus, our Lord, is crucified.

How fast his hands and feet are nailed ;  
His throat with parching thirst is dried ;  
His failing eyes are dimmed with blood :  
Jesus, our Lord, is crucified.

Seven times he spake, seven words of love ;  
And all three hours his silence cried  
For mercy on the souls of men :  
Jesus, our Lord, is crucified.

Come, let us stand beneath the Cross ;  
So may the blood from out his side  
Fall gently on us, drop by drop :  
Jesus, our Lord, is crucified.

A broken heart, a font of tears,  
Ask, and they will not be denied :  
Lord Jesus, may we love and weep,  
Since Thou for us art crucified.

MY GOD, HOW WONDERFUL THOU ART !

My God, how wonderful Thou art,  
Thy majesty how bright ;  
How beautiful Thy mercy-seat,  
In depths of burning light.

How dread are thine eternal years,  
O everlasting Lord ;  
By prostrate spirits day and night  
Incessantly adored.

How wonderful, how beautiful,  
The sight of Thee must be,  
Thine endless wisdom, boundless powers,  
And awful purity.

O how I fear Thee, Living God,  
With deepest, tenderest fears,  
And worship Thee with trembling hope,  
And penitential tears.

Yet I may love Thee, too, O Lord,  
Almighty as Thou art,  
For Thou hast stooped to ask of me  
The love of my poor heart.

No earthly father loves like Thee,  
No mother, e'er so mild,  
Bears and forbears, as Thou hast done,  
With me, thy sinful child.

Father of Jesus, love's reward,  
What rapture will it be  
Prostrate before thy throne to lie,  
And ever gaze on Thee.

#### HARK, HARK, MY SOUL !

Hark, hark, my soul ! Angelic songs are swelling  
O'er earth's green fields, and ocean's wave-beat shore ;  
How sweet the truths those blessèd strains are telling  
Of that new life when sin shall be no more.  
Angels of Jesus, Angels of light,  
Singing to welcome the pilgrims of the night.

Onward we go, for still we hear them singing,  
"Come, weary souls, for Jesus bids you come :"  
And through the dark its echoes sweetly ringing,  
The music of the Gospel leads us home.

Angels of Jesus, Angels of light,  
Singing to welcome the pilgrims of the night.

Far, far away, like bells at evening pealing,  
The voice of Jesus sounds o'er land and sea ;  
And laden souls by thousands meekly stealing,  
Kind Shepherd, turn their weary steps to Thee.  
Angels of Jesus, Angels of light,  
Singing to welcome the pilgrims of the night.

Rest comes at length, though life be long and dreary,  
The day must dawn, and darksome night be past ;  
Faith's journey ends in welcome to the weary,  
And heaven—the heart's true home—will come at  
last.

Angels of Jesus, Angels of light,  
Singing to welcome the pilgrims of the night.

Angels, sing on ! your faithful watches keeping ;  
Sing us sweet fragments of the songs above ;  
Till morning's joy shall end the night of weeping,  
And life's long shadows break in cloudless love.  
Angels of Jesus, Angels of light,  
Singing to welcome the pilgrims of the night.

SWEET SAVIOUR, BLESS US ERE WE GO.

Sweet Saviour, bless us ere we go ;  
Thy word into our minds instil ;  
And make our lukewarm hearts to glow  
With lowly love and fervent will.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.

The day is gone, its hours have run,  
And thou hast taken count of all,  
The scanty triumphs grace hath won,  
The broken vow, the frequent fall.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.

Grant us, dear Lord, from evil ways,  
True absolution and release ;

And bless us, more than in past days,  
With purity and inward peace.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.

Do more than pardon ; give us joy,  
Sweet fear, and sober liberty,  
And simple hearts without alloy  
That only long to be like Thee.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.

Labor is sweet, for Thou hast toiled ,  
And care is light, for Thou hast cared  
Ah ! never let our works be soiled  
With strife, or by deceit ensnared.  
Through life's long day and death's dark night  
O gentle Jesus, be our Light.

For all we love—the poor, the sad,  
The sinful—unto Thee we call ;  
O let thy mercy make us glad :  
Thou art our Jesus and our All.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.





FABER, GEORGE STANLEY, an English clergyman and theological writer, uncle of Frederick W. Faber, born at Calverley, Yorkshire, October 25, 1773; died near Durham, January 27, 1854. He studied at Oxford, became a Fellow and tutor of Lincoln College, and in 1801 was appointed Bampton lecturer. He gave up his Fellowship in 1803, and for two years acted as curate to his father, the Rector of Calverley, in Yorkshire. He afterward held several vicarages, and in 1831 was made prebendary of Salisbury, and in 1832 master of Sherburne Hospital. He wrote numerous works, all of a theological character, many of them relating specially to the subject of the prophecies. The most important of these are *Horæ Mosaicæ* (1801, enlarged in 1818); *On the Mysteries of the Cabiri* (1803); *The Origin of Pagan Idolatry* (1816); *Difficulties of Infidelity* (1823); *Difficulties of Romanism* (1826); *The Sacred Calendar of Prophecy* (1828); *Papal Infallibility* (1851), and *The Revival of the French Emperorship Anticipated from the Necessity of Prophecy* (1853).

#### INFIDELITY PUT ON THE DEFENSIVE.

In their various controversies with infidel writers, the advocates of Revelation have generally contented themselves with standing upon the *defensive*. Against the enemies of their faith they have rarely taken *offensive* operations. Difficulties, indeed, they have removed.

and objections they have answered, when started by the ingenuity of a deistical opponent ; but they have, for the most part, neglected to urge the manifold objections and the serious difficulties which attend upon his own system. Hence, so far as I can judge, they have needlessly given him the advantage which an assailant will always *seem* to possess over a person assailed.

With this view of the question, it is not my purpose to consider the sundry matters which from time to time have been brought forward by deistical authors against the Holy Scriptures. Such a task in the present state of the controversy may well be deemed superfluous, for, in truth, it would be merely to repeat and answer objections which have been made and answered again and again. I am rather inclined to state a few of the numerous difficulties with which the infidel scheme is itself encumbered. Whence, unless indeed they can be satisfactorily removed, there will arise a strong presumption that, at some time, and in some place, and after some manner, the Supreme Being has expressly revealed himself to his creature man ; and as the Christian Dispensation—viewed as grounding itself upon the preceding Patriarchal and Levitical Dispensations—is the only form of religion which, with any reasonable show of argument, can claim to be a revelation from heaven, we may possibly be brought to a conclusion, that, however much has been said by infidels respecting the easy faith of those who have embraced the Gospel, there is, after all, more real credulity in the disbelief of Christianity than in the belief of it.—*Difficulties of Infidelity, Sect. I.*

#### ALLEGED IMPOSSIBILITY OF A REVELATION.

The best possible ground for deistical infidelity is the position that “In the very nature of things, a revelation from heaven cannot take place.”

If this position has ever been seriously maintained by any writer of the deistical school, the difficulty inseparably attendant upon it will be found in the necessary consequence which it involves ; a consequence no less formidable than an eventual denial of God’s omni-po-

tence. That such is, indeed, its necessary consequence, will appear from the following syllogism :

God can do everything which is not in itself a contradiction : but it can never be shown that a revelation from God to man implies any contradiction. Therefore a revelation from God to man is abstractedly possible. From the terms of this syllogism it is evident that the abstract possibility of a revelation from God to man cannot be denied without a concomitant denial of God's omnipotence. A denial, therefore, of God's omnipotence is the necessary consequence of maintaining the position before us. Whence it follows that the present position, involving a denial of God's omnipotence, involves also, in the creed both of the deist and the Christian, a gross and palpable absurdity. . . .—*Difficulties of Infidelity, Sect. I.*

#### ALLEGED INSUFFICIENCY OF THE EVIDENCE OF A REVELATION.

A third possible ground of Infidelity is the position that "the evidences upon which our reception of every system claiming to be a revelation from heaven is demanded, are so weak and unsatisfactory that they are insufficient to command our reasonable assent."

Should this position be assumed by the unbeliever, while we disclaim the vindication of any theological system, except that which is propounded in the Bible, as being a matter wholly foreign to the question at issue between us, we have a clear right to expect and demand a regular confutation of the arguments which are advanced in our best treatises on the evidences of Judaism and Christianity ; for it is nugatory to say that the evidences in favor of the Bible being a divine revelation are weak and unsatisfactory, while yet no regular confutation of the arguments upon which those evidences rest is pretended to be brought forward.

To start difficulties is one thing ; to answer arguments another. The work which we have a right to demand is a work in which the author shall go regularly through the treatises (we will say) of Leslie and Paley ; taking argument after argument, necessarily showing their

utter inconclusiveness, and then bringing out the triumphant conclusion that "the evidences of a Divine revelation are too weak and unsatisfactory to command our reasonable assent."

Let this be done; and we may allow the present ground of Infidelity to be tenable. But simply to assert that the evidences are insufficient, while not an attempt is made to give a regular answer to the various arguments which have been brought forward by writers on the evidences, is plainly an assertion without proof. If the evidences are indeed insufficient, it must doubtless be easy to answer the arguments. Why, then, has no reply been given to them? Why is a mere naked, gratuitous assertion made as to the insufficiency of the evidences, while the arguments yet remain unanswered? Such silence is not a little suspicious; and it is difficult to refrain from conjecturing that vague assertion is found to be more easy than regular confutation; and a starting of insulated difficulties less toilsome than a formal reply to a series of close reasoning. . . .—*Difficulties of Infidelity, Sect. I.*

#### THE BELIEVER'S THEORY AS TO A REVELATION.

In the present stage of the argument, then, the believer admits Christianity to be a revelation from God, on the following several grounds: 1. A revelation from heaven is, in the abstract, a circumstance clearly possible. 2. From a consideration of the wisdom of the Creator, and the ignorance of the created, the fact of a divine revelation is highly probable. 3. The evidence in favor of Christianity being a divine revelation is so strong that it cannot be reasonably controverted; more especially as the arguments upon which the evidence rests have never yet been confuted. 4. Mere difficulties, even if unanswerable, cannot set aside direct and positive evidence. Still less, therefore, can they set it aside when they have been fully and completely solved. 5. Numerous pretended revelations, like copious issues of base coin, are no proof of the non-existence of what is genuine; but the false may be readily distinguished from

the true by a careful and honest examination of their respective evidences.—Finally, as our unassisted reason is an insufficient teacher—a matter long since acknowledged by the wisest of the Greeks—a revelation from God is no less necessary in the abstract than the claim of Christianity to be received as such a revelation is well founded in the concrete.—*Difficulties of Infidelity, Sect. I.*

#### THE UNBELIEVER'S THEORY AS TO A REVELATION.

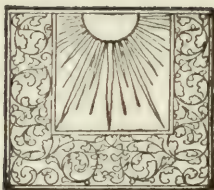
On the other hand—still in the present stage of the argument—the unbeliever denies Christianity to be a revelation from God on the following several grounds :

Although a revelation may perhaps in itself be possible, yet the fact of one is very highly improbable : because it is to the last degree unlikely that an all-wise Creator should deem it necessary to give any instructions to a rational but inevitably ignorant being whom he had created. The evidence in favor of Christianity being a divine revelation is insufficient, though no infidel has hitherto been able to confute the arguments on which it rests.—Insulated objections to a fact, notwithstanding they have been frequently answered, are quite sufficient, with a reasonable inquiry, to set aside the very strongest unanswered evidence.—As *many* pretended revelations are confessedly impostures, therefore *all* alleged revelations must clearly be impostures likewise.—Lastly, as our unassisted reason is held by some philosophers to be a sufficient teacher, while others declare it to be wholly insufficient, a revelation from God is quite unnecessary ; nor ought any claim of this character to be admitted, though it may rest on the very strongest unconfuted arguments.—*Difficulties of Infidelity, Sect. I.*

#### FINAL SUMMATION OF THE CASE.

These are some of the numerous difficulties which encumber the theory of the Infidel—difficulties from which he can never extricate himself, because they are essentially inherent in the hypotheses which he has

most unhappily and most illogically been induced to adopt. They have now been stated and discussed at considerable length, and (it is hoped) also with fairness and impartiality. On a careful review of the whole argument, the cautious reader must judge for himself whether, after all the captious objections which have at various times been started by Infidel writers, the disbelief of Christianity does not involve a higher degree of credulity than the belief in it; whether, in point of rationality it be not more difficult to pronounce it an imposture, than to admit it as a revelation from heaven.  
—*Difficulties of Infidelity, Sect. VIII.*





FABYAN, or FABIAN, ROBERT, an English chronicler, born about 1450; died in 1512. He seems to have received a fair education, became a member of the Draper's Company, was chosen an Alderman of London, and afterward Sheriff. He is principally known by the *Chronicle*, "*whiche he hymself nameth the Concordaunce of Hystories*," from the time when "Brute entryed firste the Ile of Albion" to the year 1485, the work being continued by unknown hands down to the year 1559. The *Chronicle* was first printed in 1516, again in 1533, 1542, 1559, 1811, carefully edited by Sir Henry Ellis. It is divided into seven portions, to each of which is appended a poem, under the title of "The Seven Joys of the Blessed Virgin."

Warton thinks Fabyan very dull, because "he is equally attentive to the succession of the mayors of London and of the monarchs of England, and seems to have thought the dinners at Guildhall more interesting than our victories in France and our struggles for public liberty at home." In this very minuteness of local detail, however, Bishop Nicolson finds his value as a historian: "The first post in the sixteenth century is due to Robert Fabyan. He is very particular in the affairs of London, many good things being noted by him, which concern the government of that city, hardly to be had elsewhere."

## JACK CADE'S INSURRECTION, 1450.\*

And in the month of June this year, the commons of Kent assembled them in great multitude, and chose to them a Captain, and named him Mortimer, and cousin to the Duke of York; but of most he was named Jack Cade. This kept the people wondrously together, and made such ordinances among them that he brought a great number of people unto the Black Heath, where he devised a bill of petitions to the king and his council, and showed therein what injuries and oppressions the poor commons suffered by such as were about the king, a few persons in number, and all under color to come to his above. The king's council, seeing this bill, disallowed it, and counselled the king, which by the 7th day of June had gathered to him a strong host of people, to go again' his rebels, and to give unto them battle. Then the king, after the said rebels had holden their field upon Black Heath seven days, made toward them. Whereof hearing, the Captain drew back with his people to a village called Sevenoaks, and there embattled. Then it was agreed by the king's council that Sir Humphrey Stafford, knight, with William his brother, and other certain gentlemen, should follow the chase, and the king with his lords should return unto Greenwich, weening to them that the rebels were fled and gone. But, as before I have shewed, when Sir Humphrey with his company drew near unto Sevenoaks, he was warned of the Captain that there abode with his people. And when he had counselled with the other gentlemen, he, like a manful knight, set upon the rebels, and fought with them long; but in the end the Captain slew him and his brother, with many other, and caused the rest to give back. . . .

And so soon as Jack Cade had thus overcome the Staffords, he anon apparelled him with the knight's apparel,

\* In this extract the spelling has been modernized. The first sentence stands thus in the early editions: "And in the moneth of Juny this yere, the comons of Kent assemblyd them in grete multytude, and chase to them a capitayne, and named hym Mortymer, and cosyn to the Duke of York; but of moste he was named Jack Cade. This kepte the people wondrouslye togader."

and did on him his bryganders set with gilt nails, and his salet and gilt spurs ; and after he had refreshed his people, he returned again to Black Heath, and there pight again his field, as heretofore he had done, and lay there from the 29th day of June, being St. Peter's day, till the first day of July. In which season came unto him the Archbishop of Canterbury and the Duke of Buckingham, with whom they had long communication, and found him right discreet in his answers ; howbeit they could not cause him to lay down his people, and to submit him unto the king's grace.

In this while the king and the queen, hearing of the increasing of his rebels, and also the lords fearing their own servants, lest they would take the Captain's party, removed from London to Killingworth, leaving the city without aid, except only the Lord Scales, which was left to keep the Tower, and with him a manly and warly man named Matthew Gowth. Then the Captain of Kent thus hoving at Black Heath, to the end to blind the more the people, and to bring him in fame that he kept good justice, beheaded there a petty captain of his named Paris, for so much as had offended again' such ordinances as he had established in his host. And hearing that the king and all his lords were thus departed, drew him near unto the city ; so that upon the first day of July he entered the borough of Southwark, being then Wednesday, and lodged him there that night, for he might not be suffered to enter the city. . . .

And the same afternoon, about five of the clock, the Captain with his people entered by the bridge ; and when he came upon the drawbridge, he hewed the ropes that drew the bridge in sunder with his sword, and so passed into the city, and made in sundry places thereof proclamations in the king's name, that no man, upon pain of death, should rob or take anything per force without paying therefor. By reason whereof he won many hearts of the commons of the city ; but all was done to beguile the people, as after shall evidently appear. He rode through divers streets of the city, and as he came by London Stone, he strake it with his sword, and said : " Now is Mortimer lord of this city." And when he had thus shewed himself in divers places

of the city, and shewed his mind to the mayor for the ordering of his people, he returned into Southwark, and there abode as he before had done ; his people coming and going at lawful hours when they would. Then upon the morn, being the third day of July and Friday, the said Captain entered again the city, and caused the Lord Saye to be fette from the Tower, and led into the Guildhall, where he was arraigned before the mayor and other of the king's justices. Then the Lord Saye desired that he might be judged by his peers. Whereof hearing, the Captain sent a company of his unto the hall, the which per force took him from his officers, and so brought him unto the standard in Cheap, where, or he were half shriven, they strake off his head ; and that done, pight it upon a long pole, and so bare it about with them. . . .

Then toward night he returned into Southwark, and upon the morn re-entered the city, and dined that day at a place in St. Margaret Patyn parish, called Gherstis House ; and when he had dined, like an uncurteous guest, robbed him, as the day before he had Malpas. For which two robberies, albeit that the porail and the needy people drew unto him, and were partners of that ill, the honest and thrifty commoners cast in their minds the sequel of this matter, and feared lest they should be dealt with in like manner, by means whereof he lost people's favour and hearts. For it was to be thought if he had not executed that robbery, he might have gone fair and brought his purpose to good effect, if he had intended well ; but it is to deem and presuppose that the intent of him was not good, wherefore it might not come to any good conclusion.

Then, upon the fifth day of July, the Captain being in Southwark, caused a man to be beheaded, for cause of displeasure to him done, as the fame went ; and so he kept him in Southwark all that day ; howbeit he might have entered the city if he had wold. And when night was coming, the mayor and citizens, with Matthew Gowth, like to their former appointment, kept the passage of the bridge, being Sunday, and defended the Kentish men, which made great force to re-enter the city. Then the Captain, seeing this bickering begun, yode to harness and called his people about him, and

set so fiercely upon the citizens that he drave them back from the stulpes in Southwark, or bridge-foot, unto the drawbridge. Then the Kentishmen set fire upon the drawbridge. In defending whereof many a man was drowned and slain. . . .

But it was not long after that the Captain with his company was thus departed that proclamations were made in divers places of Kent, of Sussex, and Sowtherey, that who might take the aforesaid Jack Cade, either alive or dead, should have a thousand mark for his travail. After which proclamation thus published, a gentleman of Kent, named Alexander Iden, awaited so his time that he took him in a garden in Sussex, where in the taking of him the said Jack was slain; and so being dead was brought into Southwark the — day of the month of September, and then left in the King's Bench for that night. And upon the morrow the dead corpse was drawn through the high streets of the city unto Newgate, and there headed and quartered, whose head was then sent to London Bridge, and his four quarters were sent to four sundry towns of Kent.





**FAIDIT, GANCELM**, a Provençal poet, or troubadour, is generally supposed to have been born of bourgeois parentage at Uzerche, a village of the diocese of Limoges, about the middle of the twelfth century; though Nostradamus and some other historians make him the son of an agent of the papal legation, and place his birth at Avignon at the end of the same century. He died at Aix about 1220. Information as to his personal history is meagre and uncertain. Given, it seems, to excess and debauchery, he married an abandoned young woman of great beauty and attractiveness, named Guillelma Monja; with whom, for a considerable time, he wandered from place to place in the guise of a "jongleur." He gambled; he sang his own songs; he played his own plays; and he and Guillelma led the freest kind of a free life. He attracted the notice of the Marquis of Montserrat, who patronized him, clothed him, and decorated him; and thereafter Faidit was known as a troubadour. He acquired considerable riches; but his vanity and expensive habits plunged him into financial distresses, from which he was relieved by the liberality of the troubadour prince, Richard Cœur de Lion. We find him in the train of Richard, upon whose death he wrote, with faithful affection, some beautiful verses in praise of his royal patron. This poem, with the original music by Faidit, was

found by Dr. Burney among the manuscripts bequeathed to the Vatican Library by the Queen of Sweden, and was translated by him and published in his *History of Music*. Faidit went to the Holy Land, after being jilted by one of the noble coquettes in whose honor he had been composing verses, intending to throw away his life in battle with the infidels; but returned to write more lays of love and devotion.

Petrarch, in his *Trionfe d'Amore*, places Faidit, whom he imitates, among the greatest poets of Provence. Some Roman Catholic historians have been led by a comic dialogue of Faidit's, entitled *L'Heregia dels Preyres*, to class him with the Vaudois and Albigenses. Collectors have been able to bring together in all about sixty pieces of verse that may with a fair degree of certainty be ascribed to him; the best being, next to that on the *Death of Richard*, his short love-poems.

#### RICHARD OF THE LION HEART.

And must thy chords, my lute, be strung  
 To lays of woe so dark as this?  
 And must the fatal truth be sung—  
 The final knell of hope and bliss—  
 Which to the end of life shall cast  
 A gloom that will not cease—  
 Whose clouds of woe, that gather fast,  
 Each accent shall increase?  
 Valor and fame are fled, since dead thou art,  
 England's King Richard of the Lion Heart!

Yes!—dead!—whole ages may decay,  
 Ere one so true and brave

Shall yield the world so bright a ray  
 As sunk into thy grave !  
 Noble and valiant, fierce and bold,  
 Gentle, and soft, and kind,  
 Greedy of honor, free of gold,  
 Of thought, of grace, refined :  
 Not he by whom Darius fell,  
 Arthur, or Charlemagne,  
 With deeds of more renown can swell  
 The minstrel's proudest strain ;  
 For he of all that with him strove,  
 The conqueror became,  
 Or by the mercy of his love,  
 Or the terror of his name. . . .

O, noble King ! O, Knight renowned !  
 Where now is battle's pride,  
 Since in the lists no longer found,  
 With conquest at thy side ?  
 Upon thy crest and on thy sword  
 Thou show'dst where glory lay,  
 And sealed, even with thy lightest word,  
 The fate of many a day.  
 Where now the open heart and hand  
 All service that o'erpaid ?  
 The gifts that of a barren land  
 A smiling garden made ?  
 And those whom love and honest zeal  
 Had to thy fate allied,  
 Who looked to thee in woe and weal,  
 Nor heeded aught beside ?  
 The honors thou couldst well allow,  
 What hand shall now supply ?  
 What is their occupation now ?—  
 To weep thy loss—and die !

The haughty pagan now shall raise  
 The standard high in air,  
 Who lately saw thy glory's blaze,  
 And fled in wild despair.  
 The Holy Tomb shall linger long  
 Within the Moslem's power,

Since God had willed the brave and strong  
Should wither in an hour.  
Oh for thy arm, on Syria's plain,  
To drive them to their tents again !

Has heaven a leader still in store  
That may repay thy loss?  
Those fearful realms who dares explore,  
And combat for the Cross?  
Let him—let all—remember well  
Thy glory and thy name—  
Remember how young Henry fell,  
And Geoffrey, old in fame !  
Oh, he who in thy pathway treads,  
Must toil and pain endure ;  
His head must plan the boldest deeds,  
His arm must make them sure !

—*Translation of COSTELLO.*





FAIRBAIRN, ANDREW MARTIN, D.D., Scottish theologian, metaphysician, and educator, born near Edinburgh, Scotland, November 4, 1838. He studied in the Universities of Edinburgh and Berlin; was ordained minister of the Congregational Church, Bathgate, West Lothian, 1860; was transferred to Aberdeen, 1872; became principal of Airedale College, 1877; and of Mansfield College, at Oxford, 1886. He was Muir lecturer on the philosophy and history of religion in the University of Edinburgh, 1878-83; and Lyman Beecher lecturer in Yale University, 1891. He published *Studies in the Philosophy of Religion and History* (1876); *Studies in the Life of Christ* (1880); *The City of God* (1882); *Religion in History and in Modern Life* (1884); *The Place of Christ in Modern Theology* (1893); *Christ in the Centuries* (1893); *The Church and the Working Classes* (1894).

The *Academy*, in a favorable and appreciative review of Dr. Fairbairn's writings, says of his *Philosophy of Religion and History*: "The main scheme is to show by example that the German investigations into the earlier history of 'culture-folk' are a better foundation for an historical study of religion than the English investigations into the present condition of 'nature-folk.' If we are to choose between two exclusive methods, we should decidedly prefer Mr. Fairbairn's."

## THE HOLY SPIRIT.

But God, as here conceived, is not a being whose spiritual and remedial activities can be limited to a particular time or special appearance; they must be universal and continuous. Occasional action is only a form of inefficiency; permanent energy is needed for effectual work. And in religion God must always remain the efficient cause, initiating all the good man ever receives. Were man here the only active or causal person, he would very soon cease to be religious. If all his prayers were addressed to an impotent abstraction or an impersonal universe which has mechanically evolved a being that can know it, but it can never know, he would soon tire of speaking into a void that could not even echo the voice of his reason. Mind feels oppressed by the infinities of space and time. When we think of the immensity in which we float, the spaces between star and star, that fleet fancy grows weary in trying to traverse, or the worlds massed by distance into constellations, we feel with Kant that, like the moral law within, the starry heaven above fills us with admiration and awe. When we think of the eternity behind, which mind cannot measure because thought cannot limit, in whose presence the age of the oldest planet is only as the life of the fretful midge to the course of creation, we feel lost, like one who, though he looks before and after, can discover no limit or end on which the eye can rest. But while these Infinities may awe and oppress, they cannot evoke or receive worship, or move man to religion. In it God must speak as well as man, and our appeal to Him is but the echo of His appeal to us. The atom is only a form of the Divine energy, and religion a mode of the Divine presence. God as power is immanent in nature, as spirit is immanent in man; and without the action of His immanence the Incarnation would be but an isolated intervention, marvellous as a detached miracle, but without universal or permanent influence.—  
*The Place of Christ in Modern Theology.*



FAIRFAX, EDWARD, an English poet, born at Denton, Yorkshire, about 1580; died about 1632. He was a son of Sir Thomas Fairfax, of Denton, in Yorkshire, and lived the life of a quiet country gentleman of fair estate. He early preferred a life of study and retirement to the military service in which his brothers were distinguished. He married and took up his residence at Fuystone, between Denton and the Forest of Knaresborough, and devoted himself to literary pursuits and the education of his children and those of his elder brother Thomas, afterward Baron of Cameron. He wrote several works, among which were a series of ten *Eclogues* and a *Discourse on Witchcraft as it was acted in the Family of Mr. Edward Fairfax, in 1621*; this was printed in 1859, edited by Richard Monckton Milnes, afterward Lord Houghton. Fairfax is known by his translation of Tasso's *Jerusalem Delivered*, which was published in 1600, under the title, *Godfrey of Bulloigne; or, the Recoverie of Jerusalem, done into English heroicall verse, by Edw. Fairfax, Geunt*. Few translations have ever received such high commendation from great poets, among whom are Waller, Dryden, Collins, and Milton. Later Campbell spoke of Fairfax's work as one of the glories of the reign of Queen Elizabeth. It is the poetical spirit of the work which preserves it, and

distinguishes it from others. Hunt and Hoole have produced a more literal version, but Fairfax alone seizes upon the poetical and chivalrous spirit of the poem.

Fairfax was a firm believer in witchcraft. He fancied that some of his children had been bewitched, and he had the persons he suspected brought to trial, but failed to convict them. In this, however, he only shared the prevailing superstition of the age.

ARMIDA AND HER ENCHANTED CASTLE.

And with that word she smiled, and ne'ertheless  
Her love-toys still she used, and pleasures bold ;  
Her hair—that done—she twisted up in tress,  
And looser locks in silken laces rolled :  
Her curls in garland-wise she did up dress,  
Wherein, like rich enamel laid on gold,  
The twisted flow'rets smiled, and her white breast  
The lilies there that spring with roses dressed.

The jolly peacock spreads not half so fair  
The eyèd feathers of his pompous train ;  
Nor golden Iris so bends in the air  
Her twenty-colored bow, through clouds of rain,  
Yet all her ornaments, strange, rich, and rare,  
Her girdle did in price and beauty stain ;  
Not that, with scorn, which Tuscan Guilla lost,  
Nor Venus' cestus could match this for cost.

Of mild denays, of tender scorns, of sweet  
Repulses, war, peace, hope, despair, joy, fear ;  
Of smiles, jests, mirth, woe, grief, and sad regret ;  
Sighs, sorrows, tears, embracements, kisses dear,  
That, mixèd first, by weight and measure meet ;  
Then, at an easy fire, attemperèd were ;  
This wondrous girdle did Armida frame,  
And, when she would be lovèd, wore the same.

RINALDO AT MOUNT OLIVET AND THE ENCHANTED  
WOOD.

It was the time, when 'gainst the breaking day,  
Rebellious night yet strove, and still repined :  
For in the east appeared the morning gray,  
And yet some lamps in Jove's high palace shined,  
When to Mount Olivet he took his way,  
And saw as round about his eyes he twined,  
Night's shadows hence, from thence the morning's  
shine,  
This bright, that dark ; that earthly, this divine.

Thus to himself he thought : How many bright  
And 'splendent lamps shine in heaven's temple high !  
Day hath his golden sun, her moon the night,  
Her fixed and wandering stars the azure sky :  
So framèd all by their Creator's might.  
That still they live and shine, and ne'er will die,  
Till in a moment, with the last day's brand  
They burn, and with them burn sea, air, and land.

Thus as he musèd, to the top he went,  
And there kneeled down with reverence and fear,  
His eyes upon heaven's eastern face he bent ;  
His thoughts above all heavens uplifted were—  
"The sins and errors which I now repent,  
Of my unbridled youth, O Father dear,  
Remember not, but let thy mercy fall  
And purge my faults and my offences all."

Thus prayèd he : with purple wings up flew,  
In golden weed, the morning's lusty queen,  
Begilding with the radiant beams she threw,  
His helm, the harness, and the mountain green ;  
Upon his breast and forehead gently blew  
The air, that balm and nardus breathed unseen,  
And o'er his head, let down from clearest skies,  
A cloud of pure and precious dew there flies.

The heavenly dew was on his garments spread,  
To which compared, his clothes pale ashes seem,

And sprinkled so that all that paleness fled,  
And thence of purest white bright rays **outstream.**  
So cheerèd are the flowers, late witherèd,  
With the sweet comfort of the morning beam ;  
And so, returned to youth, a serpent old  
Adorns herself in new and native gold.

The lovely whiteness of his changèd weed  
The prince perceivèd well and long admired ;  
Toward the forest marched he on with speed,  
Resolved, as such adventures great required ;  
Thither he came, whence, shrinking back for **dread**  
Of that strange desert's sight, the first retired ;  
But not to him fearful or loathsome made  
That forest was, but sweet with pleasant shade.

A dreadful thunder-clap at last he heard,  
The aged trees and plants well-nigh that **rent,**  
Yet heard the nymphs and sirens afterward,  
Birds, winds, and waters sing with sweet **consent ;**  
Whereat amazed, he stayed and well prepared,  
For his defence, heedful and slow forth-went,  
Nor in his way his passage aught withstood,  
Except a quiet, still, transparent flood :

On the green banks, which that fair stream inbound,  
Flowers and odors sweetly smiled and smelled,  
Which reaching out his stretched arms around,  
All the large desert in his bosom held,  
And through the grove one channel passage found ;  
This in the wood, that in the forest dwelled ;  
Trees clad the streams, streams green those **trees aye**  
made,  
And so exchanged their moisture and their shade.





FALCONER, WILLIAM, a British poet, born at Edinburgh, February 11, 1732; was lost at sea in 1769. He was the son of a barber; entered the merchant service at an early age, and in his eighteenth year became second mate of the *Britannia*, a vessel engaged in the Levant trade. The vessel was wrecked off Cape Colonna, in Greece, and all on board perished except Falconer and two others. This casualty forms the subject of his poem *The Shipwreck*, first published in 1762, afterward in 1764 and 1769, with considerable changes and additions. The poem was dedicated to the Duke of York, who procured for the author an appointment as midshipman on board the *Royal George*. In 1769 he published the *Universal Marine Dictionary*. This procured for him the appointment of purser on the *Aurora*, which had been commissioned to carry out several officers of the East India Company. The vessel sailed in October, 1769, reached the Cape of Good Hope, whence she set sail for India on December 27th. Nothing was afterward heard of her; and she is supposed to have foundered at sea. Thus perished William Falconer, the greatest of British naval poets. His fame as a poet rests securely upon *The Shipwreck*, especially among the English people, whose devotion to the sea is a national characteristic.

## AN EVENING AT SEA.

The sun's bright orb, declining all serene,  
Now glanced obliquely o'er the woodland scene.  
Creation smiles around ; on every spray  
The warbling birds exalt their evening lay.  
Blithe skipping o'er yon hill, the fleecy train  
Join the deep chorus of the lowing plain ;  
The golden lime and orange there were seen,  
On fragrant branches of perpetual green.  
The crystal streams, that velvet meadows lave,  
To the green ocean roll with chiding wave.  
The glassy ocean, hushed, forgets to roar,  
But trembling, murmurs on the sandy shore :  
And lo ! his surface, lovely to behold !  
Glow in the west, a sea of living gold !  
While, all above, a thousand liveries gay  
The skies with pomp ineffable array.  
Arabian sweets perfume the happy plains :  
Above, beneath, around, enchantment reigns !  
While yet the shades, on time's eternal scale,  
With long vibration deepen o'er the vale ;  
While yet the songsters of the vocal grove  
With dying numbers tune the soul to love,  
With joyful eyes the attentive master sees  
The auspicious omens of an eastern breeze.  
Now radiant Vesper leads the starry train,  
And night slow draws her veil o'er land and main ;  
Round the charged bowl the sailors form a ring ;  
By turns recount the wondrous tale, or sing :  
As love or battle, hardships of the main,  
Or genial wine, awake their homely strain :  
Then some the watch of night alternate keep,  
The rest lie buried in oblivious sleep.

## THE SHIPWRECK OFF CAPE COLONNA.

But now Athenian mountains they descry,  
And o'er the surge Colonna frowns on high.  
Beside the Cape's projecting verge is placed  
A range of columns long by time defaced ;

First planted by devotion to sustain,  
In elder times, Tritonia's sacred fane.  
Foams the wild beach below with maddening rage,  
Where waves and rocks a dreadful combat wage.  
With mournful look the seamen eyed the strand,  
Where death's inexorable jaws expand ;  
Swift from their minds elapsed all dangers past,  
As, dumb with terror, they beheld the last.  
Now on the trembling shrouds, before, behind,  
In mute suspense they mount into the wind.  
The steersmen now received their last command  
To wheel the vessel sidelong to the strand.  
Twelve sailors on the foremast, who depend,  
High on the platform of the top ascend :  
Fatal retreat ! for while the plunging prow  
Immerges headlong in the wave below,  
Down-pressed by watery weight the bowsprit bends,  
And from above the stem deep-crashing rends.  
Beneath her beak the floating ruins lie ;  
The foremast totters, unsustained on high ;  
And now the ship, fore-lifted by the sea,  
Hurls the tall fabric backward o'er her lee ;  
While, in the general wreck, the faithful stay  
Drags the maintop-mast from its post away.  
Flung from the mast, the seamen strive in vain  
Through hostile floods their vessel to regain.  
The waves they buffet, till, bereft of strength,  
O'erpowered, they yield to cruel fate at length.  
The hostile waters close around their head,  
They sink forever, numbered with the dead !  
Those who remain their fearful doom await,  
Nor longer mourn their lost companions' fate.  
The heart that bleeds with sorrows all its own,  
Forgets the pangs of friendship to bemoan. . . .  
And now, lashed on by destiny severe,  
With horror fraught, the dreadful scene drew near,  
The ship hangs hovering on the verge of death,  
Hell yawns, rocks rise, and breakers roar beneath !  
In vain the cords and axes were prepared,  
For now the audacious seas insult the yard ;  
High o'er the ship they throw a horrid shade,  
And o'er her burst, in terrible cascade.

Uplifted on the surge, to heaven she flies,  
Her shattered top half buried in the skies,  
Then headlong plunging, thunders on the ground ;  
Earth groans, air trembles, and the deeps resound !  
Her giant bulk the dread concussion feels,  
And, quivering with the wound, in torment reels ;  
So reels, convulsed with agonizing throes,  
The bleeding bull beneath the murderer's blows.  
Again she plunges ; hark ! a second shock  
Tears her strong bottom on the marble rock !  
Down on the vale of death with dismal cries,  
The fated victims, shuddering, roll their eyes  
In wild despair ; while yet another stroke,  
With deep convulsion rends the solid oak :  
Till, like the mine in whose infernal cell  
The lurking demons of destruction dwell,  
At length asunder torn, her frame divides,  
And, crashing, spreads in ruin o'er the tides. . . .

As o'er the surf the bending mainmast hung,  
Still on the rigging thirty seamen clung ;  
Some on a broken crag were struggling cast,  
And there by oozy tangles grappled fast ;  
Awhile they bore the o'erwhelming billows' rage,  
Unequal combat with their fate to wage ;  
Till, all benumbed and feeble, they forego  
Their slippery hold, and sink to shades below ;  
Some from the main yard-arm impetuous thrown  
On marble ridges die without a groan ;  
Three with Palemon on their skill depend,  
And from the wreck on oars and rafts descend ;  
Now on the mountain wave on high they ride,  
Then down they plunge beneath the involving tide ;  
Till one, who seems in agony to strive,  
The whirling breakers heave on shore alive :  
The rest a speedier end of anguish knew,  
And pressed the stormy beach—a lifeless crew !



FANE, JULIAN, an English poet, born at London in 1827; died in 1870. In 1852 he published a small volume of *Poems*, and in 1861, in conjunction with Robert Lytton Bulwer ("Owen Meredith"), he put forth *Tannhäuser; or the Battle of the Bards*. He had been accustomed to write a sonnet to his mother (*ad Matrem*) upon her birthday. Of the last of these—that dated in 1870—Lord Lytton says, in his *Life of Fane*: "On the evening of March 12, 1870, his physical suffering was excessive. The following day was the birthday of his mother. She found what she dared not, could not, anticipate. There lay upon the table a letter with two sonnets. They were the last words ever written by Julian Fane."

AD MATREM: MARCH 13, 1862.

Oft in the after days, when thou and I  
Have fallen from the scope of human view,  
When, both together, under the sweet sky  
We sleep beneath the daisies and the dew,  
Men will recall thy gracious presence bland,  
Conning the pictured sweetness of thy face;  
Will pore o'er paintings by thy plastic hand,  
And vaunt thy skill, and tell thy deeds of grace,  
Oh may they then, who crown thee with true bays,  
Saying, "What love unto her son she bore!"  
Make this addition to thy perfect praise:  
"Nor ever yet was mother worshipped more!"  
So shall I live with thee, and thy dear fame  
Shall link my love unto thine honored name.

AD MATREM : MARCH 13, 1864.

Music, and frankincense of flowers, belong  
To this sweet festival of all the year.  
Take, then, the latest blossom of my song,  
And to Love's canticle incline thine ear.  
What is it that Love chants ? thy perfect praise.  
What is it that Love prays ? worthy to prove.  
What is it Love desires ? thy length of days.  
What is it that Love asks ? return of love.  
Ah, what requital can Love ask more dear  
Than by Love's priceless self to be repaid ?  
Thy liberal love increasing year by year,  
Hath granted more than all my heart hath prayed,  
And prodigal as Nature, makes me pine  
To think how poor my love compared with thine.

AD MATREM : MARCH 13, 1870.

When the vast heaven is dark with ominous clouds,  
That lower their gloomful faces to the earth ;  
When all things sweet and fair are cloaked in shrouds,  
And dire calamity and care have birth ;  
When furious tempests strip the woodland green,  
And from bare boughs the hapless songsters sing ;  
When Winter stalks, a spectre, on the scene,  
And breathes a blight on every living thing ;  
Then, when the spirit of man, by sickness tried,  
Half fears, half hopes, that death be at his side,  
Out leaps the sun, and gives him life again.  
O mother, I clasped Death ; but seeing thy face,  
Leapt from his dark arms to thy dear embrace.





FANSHAWE (ANNE HARRISON), LADY, an English writer, born in 1625; died in 1680. About 1644 she was married to Sir Richard Fanshawe (1608–66), who bore a prominent part in the political and diplomatic history of his time. He was also a poet of some repute, especially for his spirited translations of the *Pastor Fido* of Guarini, and the *Lusiad* of Camões, besides others from Latin, Italian, and Spanish. A volume made up of his *Letters* was printed in 1724. Not long after his death Lady Fanshawe wrote her *Memoirs*, in which her husband figures largely. These were first printed in 1829, under the editorial care of Sir N. Harris Nicolas.

LADY AND SIR RICHARD FANSHAWE: 1645.

My husband had provided very good lodgings for us [at Bristol], and as soon as he could come home from the council, where he was at my arrival, he, with all expressions of joy, received me in his arms, and gave me a hundred pieces of gold, saying: "I know thou that keeps my heart so well will keep my fortune, which from this I will ever put into thy hands as God shall bless me with increase;" and now I thought myself a perfect queen, and my husband so glorious a crown, that I more valued myself to be called by his name than born a princess; for I knew him very wise and very good, and his soul doted on me—upon which confidence I will tell you what happened.

My Lady Rivers, a brave woman, and one that had

suffered many thousand pounds' loss for the king, and whom I had a great reverence for, and she a kindness for me as a kinswoman—in discourse she tacitly commended the knowledge of state affairs, and that some women were very happy in a good understanding thereof, as my Lady Aubigny, Lady Isabel Thynne, and divers others, and yet none was at first more capable than I; that in the night she knew there came a post from Paris from the queen, and that she would be extremely glad to hear what the queen commanded the king in order to his affairs, saying if I would ask my husband privately he would tell me what he found in the packet, and I might tell her.

I, that was young and innocent, and to that day had never in my mouth "What news?" began to think there was more inquiring into public affairs than I thought of, and that it being a fashionable thing would make me more beloved of my husband, if that had been possible, than I then was. When my husband returned home from council, and went with his handful of papers into his study for an hour or more, I followed him; he turned hastily and said: "What wouldst thou have, my life?" I told him, I heard the prince had received a packet from the queen, and I guessed it was that in his hand, and I desired to know what was in it. He smilingly replied: "My love, I will immediately come to thee; pray thee, go, for I am very busy." When he came out of his closet, I revived my suit; he kissed me, and talked of other things. At supper I would eat nothing; he as usual sat by me, and drank often to me, which was his custom, and was full of discourse to company that was at table. Going to bed, I asked again, and said I could not believe he loved me if he refused to tell me all he knew; but he answered nothing, but stopped my mouth with kisses. So we went to bed; I cried, and he went to sleep.

Next morning early, as his custom was, he called to rise, but began to discourse with me first, to which I made no reply; he rose, came on the other side of the bed, and kissed me, and drew the curtains softly and went to court. When he came home to dinner, he presently came to me as usual, and when I had him by the

hand, I said : "Thou dost not care to see me troubled;" to which he, taking me in his arms, answered : "My dearest soul, nothing upon earth can afflict me like that ; but when you ask me of my business, it was wholly out of my power to satisfy thee ; for my life and fortune shall be thine, and every thought of my heart in which the trust I am in may not be revealed ; but my honor is my own ; which I cannot preserve if I communicate the prince's affairs ; and pray thee, with this answer rest satisfied."

So great was his reason and goodness, that, upon consideration, it made my folly appear to me so vile, that from that day until the day of his death, I never thought fit to ask him any business but what he communicated freely to me in order to his estate or family.







GEORGE F. PARKER.



FARADAY, MICHAEL, an English physicist, born at Newington Butts, September 22, 1791; died at Hampton Court, August 25, 1867. He was the son of a poor blacksmith, and at the age of fourteen was apprenticed to a bookbinder. While thus employed he attended some of the chemical lectures of Humphry Davy, of which he took notes. These he transmitted to Davy, asking his assistance to "escape from trade and enter into the service of science." The result was that Faraday, in his twenty-third year, became the assistant of Davy in the laboratory of the Royal Institution. In 1825, upon the retirement of Sir Humphry, he was appointed director of the laboratory, and in 1833 he was made the first Fullerian Professor of Chemistry, a position which he held until his death; so that his connection with the Royal Institution lasted fifty-four years. His investigations were especially directed to the sciences of Chemistry and Electricity, in which his discoveries have been exceeded in value by no other man. Besides almost innumerable papers in the transactions of learned societies and in scientific journals, his principal works are *Chemical Manipulations* (1827); *Researches in Electricity* (1831-55); *Researches in Chemistry and Physics* (1859); *Lectures on the Forces of Matter* (1860), and *Lectures on the Chemical History of a Candle* (1861). He

was a man of sincere piety, a member and elder of a small religious society known as "Sandermanians." His views on the relations between science and religion are expressed in a lecture on "Mental Education," delivered before the Royal Institution in 1854, and printed at the end of his *Researches in Chemistry and Physics*. Of this lecture he says: "These observations are so immediately connected in their nature and origin with my own intellectual life, considered either as cause or consequence, that I have thought the close of this volume not an unfit place for their reproduction."

#### NATURAL AND SPIRITUAL BELIEF.

Before entering upon the subject I must make one distinction which, however it may appear to others, is to me of the highest importance. High as man is placed above the creatures around him, there is a higher and far more exalted position within his view: and the ways are infinite in which he occupies his thoughts about the fears, or hopes, or expectations of a future life. I believe that the truth of that future cannot be brought to his knowledge by any exertion of his mental powers, however exalted they may be; that it is made known to him by other teaching than his own, and is received through simple belief in the testimony given. Let no one suppose for an instant that the self-education I am about to commend in respect to the things of this life extends to any considerations of the hope set before us, as if man by reasoning could find out God. It would be improper here to enter upon this subject further than to claim an absolute distinction between religious and ordinary belief.

I shall be reproached with the weakness of refusing to apply those mental operations, which I think good in respect of high things, to the very highest. I am content to bear the reproach. Yet even in earthly matters

I believe that "the invisible things of Him from the creation of the world are clearly seen, being understood by the things that are made, even His eternal power and Godhead;" and I have never seen anything incompatible between those things which can be known by the spirit of man which is within him and those higher things concerning the future which he cannot know by that spirit.

#### FORCE AND THE ATOMIC THEORY OF MATTER.

I have long held an opinion almost amounting to a conviction, in common, I believe, with many other lovers of natural knowledge that the various forms under which the forces of matter are made manifest, have one common origin; in other words, are so directly related and so mutually dependent, that they are convertible, as it were, into one another, and possess equivalents of power in their action. . . . The atomic view of the constitution of matter would seem to involve necessarily the conclusion that matter fills all space, or at least all space to which gravitation extends; for gravitation is a property of matter dependent on a certain force, and it is this force which constitutes the matter. In that view, matter is not mutually penetrable; but each atom extends, so to say, throughout the whole of the solar system, yet always retaining its own centre of force.

Faraday has been called "the prince of popular lecturers." As early as 1842 he commenced a course of lectures on chemistry to juvenile audiences, and these lectures are described as the most perfect examples of extemporaneous speaking. Not a little of the charm of these lectures was found in his facility of making experiments, in which he was himself as earnest as a child playing with its toys. Among his most popular courses of lectures were those on *The Chemical History of a Candle*.

## FOOD AS A FUEL.

What is all this process going on within us which we cannot do without, either day or night, which is so provided for by the Author of all things, that He has arranged that it shall be independent of all will? If we restrain our respiration, as we can to a certain extent, we should destroy ourselves. When we are asleep, the organs of respiration, and the parts that are associated with them, still go on with their action, so necessary is this process of respiration to us, this contact of air with the lungs. I must tell you in the briefest possible manner what this process is. We consume food: the food goes through that strange set of vessels and organs within us, and is brought into various parts of the system, into the digestive parts especially; and alternately the portion which is so changed is carried through our lungs by one set of vessels, while the air that we inhale and exhale is drawn into and thrown out of the lungs by another set of vessels, so that the air and the food come close together, separated only by an exceedingly thin surface: the air can thus act upon the blood by this process, producing precisely the same results in kind as we have seen in the case of the candle. The candle combines with parts of the air, forming carbonic acid, and evolves heat; so in the lungs there is this curious, wonderful change taking place. The air entering, combines with the carbon (not carbon in a free state, but, as in this case, placed ready for action at the moment), and makes carbonic acid, and is so thrown out into the atmosphere, and thus this singular result takes place; we may thus look upon the food as fuel. Let me take that piece of sugar, which will serve my purpose. It is a compound of carbon, hydrogen, and oxygen, similar to a candle, as containing the same elements, though not in the same proportion; the proportions in sugar being these: Carbon, 72; hydrogen, 11, oxygen, 88 = 99.

This is, indeed, a very curious thing, which you can well remember, for the oxygen and hydrogen are in exactly the proportions which form water, so that sugar

may be said to be compounded of 72 parts of carbon and 99 parts of water; and it is the carbon in the sugar that combines with the oxygen carried in by the air in the process of respiration, so making us like candles; producing these actions, warmth, and far more wonderful results besides, for the sustenance of the system, by a most beautiful and simple process. To make this still more striking, I will take a little sugar; or to hasten the experiment I will use some syrup, which contains about three-fourths of sugar and a little water. If I put a little oil of vitriol on it, it takes away the water and leaves the carbon in a black mass. You see how the carbon is coming out, and before long we shall have a solid mass of charcoal, all of which has come out of sugar. Sugar, as you know, is food, and here we have absolutely a solid lump of carbon where you would not have expected it. And if I make arrangements so as to oxidize the carbon of sugar, we shall have a much more striking result. Here is sugar, and I have here an oxidizer—a quicker one than the atmosphere; and so we shall oxidize this fuel by a process different from respiration in its form, though not different in its kind. It is the combustion of the carbon by the contact of oxygen which the body has supplied to it. If I set this into action at once, you will see combustion produced. Just what occurs in my lungs—taking in oxygen from another source, namely, the atmosphere—takes place here by a more rapid process.

You will be astonished when I tell you what this curious play of carbon amounts to. A candle will burn some four, five, six, or seven hours. What, then, must be the daily amount of carbon going up into the air in the way of carbonic acid! What a quantity of carbon must go from each of us in respiration! What a wonderful change of carbon must take place under these circumstances of combustion or respiration! A man in twenty-four hours converts as much as seven ounces of carbon into carbonic acid; a milch cow will convert seventy ounces, and a horse seventy-nine ounces, solely by the act of respiration. That is, the horse in twenty-four hours burns seventy-nine ounces of charcoal, or carbon, in his organs of respiration, to supply his

natural warmth in that time. All the warm-blooded animals get their warmth in this way, by the conversion of carbon, not in a free state, but in a state of combination. And what an extraordinary notion this gives us of the alterations going on in our atmosphere. As much as five million pounds, or 548 tons of carbonic acid, is formed by respiration in London alone in twenty-four hours. And where does all this go? Up into the air. If the carbon had been like the lead which I showed you, or the iron, which, in burning produces a solid substance, what would happen? Combustion could not go on. As charcoal burns it becomes a vapor, and passes off into the atmosphere, which is the great vehicle, the great carrier for conveying it away to other places. Then what becomes of it? Wonderful is it to find that the change produced by respiration, which seems so injurious to us (for we cannot breathe air twice over), is the very life and support of plants and vegetables that grow upon the surface of the earth. It is the same also under the surface, in the great bodies of water; fishes and other animals respire upon the same principle, though not exactly by contact with the open air.—*Chemical History of a Candle*





**FARIA E SOUZA, MANOEL DE**, a Portuguese historian and poet, born near Pombeiro, March 18, 1590; died at Madrid, June 3, 1649. Though Portuguese by birth, he was for much of his life a resident of Spain, having spent four years as Secretary of the Spanish Embassy at Rome, and thereafter residing at Madrid. Most of his works are in the Spanish language. In Portuguese he wrote only a few sonnets and eclogues. His chief works are *Epitome de las Historias Portuguesas* (1628); commentaries on the *Lusiad* (1639); works on Portuguese Europe, Asia, and Africa, poems, etc. As a poet he belongs to the school of Gongora.

Professor Lang, writing for *Johnson's Cyclopædia*, says that Faria's works are characterized by a very pedantic and tedious display of learning; and that his poems have little literary merit. His historical works, however, contain "valuable information in regard to the political and intellectual history of Portugal."

#### YOUTH AND MANHOOD.

Now past for me are April's maddening hours  
Whose freshness feeds the vanity of youth;  
A Spring so utterly devoid of truth,  
Whose fruit is error, and deceit whose flowers.  
Gone, too, for me, is Summer's sultry time,  
When idly, reasonless, I sowed those seeds  
Yielding to manhood charms, now proving weeds

With gaudy colors, poisoning as they climb.  
 And well I fancy that they both are flown,  
 And that beyond their tyrant reach I'm placed ;  
 But yet I know not if I yet must taste  
 Their vain attacks : my thoughts still make me own  
 That fruits of weeds deceitful do not die,  
 When feelings sober not as years pass by.

—*Translation of* ADAMSON.

#### PRINCE HENRY OF PORTUGAL.

Prince *Henry*, the Beginner and Author of the *South* and *Eastern* discoveries, was of a proportionable bigness, his Limbs gross and strong, his Skin white and fair, his Hair strong and rough, his Countenance was terrible to such as were not acquainted ; for in the greatest heats he was more governed by Meekness than Passion ; he had a grave and graceful Gate ; he was very circumspect and cautious in his words ; plain in his Person, as far as suitable with his Quality ; patient in Troubles, valiant in Danger, skilled in Learning, the best Mathematician of his Age, very liberal, extream zealous for Religion ; he was not known to be given to any Vice ; he never married, nor was it heard that he sinned against Continency ; his Memory and Prudence were equal to his Authority : He died at *Sagres* in the year 1463, and the 67th of his Age ; he lies with his Father in the most noble Church of *Batalla*.—*From Portuguese Asia ; translated in 1695.*

#### HENRY'S FIRST EXPEDITIONS.

Going to Bed one night, with his thoughts fixt on these Designs ; in the morning (as if he had received some heavenly assurance of success) he with all haste gave Orders for fitting out two Ships, which, and some other (1412), passed not beyond Cape *Bojador*, 60 Leagues beyond Cape *Nam*, then the Bounds of the Spanish Navigation. This Cape was so called by *Gilianes*, who first passed (1415) it, because it stretches itself out so far, *viz.*, almost 40 Leagues to the Westward, which

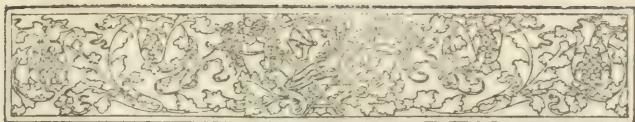
in Spanish is called *Bojar*, and thence the Cape *Bojador*. Its running so far Westward was also the cause that none passed it before; as also that off it for about 6 Leagues, runs a strong Current, which breaking upon the Sands, rises high and makes a great Sea. This terrified all, not considering that keeping off at sea they might turn the Point. The Prince encountering the greatest difficulty, sent *John Gonzales Zarco* and *Tristan Vaz* in a small Ship, with Orders to coast along the *Barbary* shore till they had passed that formidable Cape, discovering all the Land, which according to the Opinions of Learned Men and Information of *Arabs*, was concluded to run on till under the Equinoctial. Before they reached the Coast of *Africk* (1418) they met with such violent Storms, they doubted not being swallowed by the Waves. The Weather obliged them not to follow their Orders, and, without knowing where they were, fell in with the Island, which they called *Puerto Santo*, or Holy Haven, for such it appeared to them after the Storm.—STEVENS's *old translation*.

#### VASCO DA GAMA IN EAST AFRICA.

Melinde is seated on the plainest of a rocky coast, encompassed with orchards, palm-trees, and woods of fruit-trees; the buildings great and sightly; the country as well stored with cattle as fruit; the natives pagans, of colour swarthy, of body strong; the women are counted beautiful; from the waist downwards they wear silks and cottons; on the head, veils with gold-laces. Most of the merchants who trade here are of Guzarat, who in return of their spice, carry gold, ivory, amber, and wax. The king is a Mahometan, and is served with state and splendor. Gama gave him an account of his voyage by a souldier, and how he stood in need of a pilot. Some presents and complements having passed between them, they met on the sea, where the King was pleased above all with the thirteen Moors not long before taken. The Portugues feared the Moors kindness was deceitful; but it proved otherwise, for the effect of this interview was a lasting peace faithfully observed by the Portugueses and Moors. Here Gama discoursed

with some merchants of Cambaya, who aboard his ship were seen to worship an image of our Lady; which showed there were yet amongst them some footsteps of the preaching of St. Thomas the Apostle. He carried with him Melemao of Guzarat, finding him so expert in navigation, that being shewn an astrolabe, he took little notice of it, as one who was used to more considerable instruments. With this able pilot, Gama set forwards, having first erected a cross, which he called of the Holy Ghost; and crossing that great Gulph of seven hundred leagues, in twenty-two days, anchored two leagues below Calcut.—*From Portuguese Asia; translated by CAPTAIN JOHN STEVENS in 1695.*





FARINI, CARLO LUIGI, an Italian medical writer, historian, and statesman, born at Russi, near Ravenna, October 22, 1812; died at Quarto, near Genoa, August 1, 1866. He studied medicine at Bologna, and first became known as the author of several medical treatises and contributor to scientific periodicals. His connection with political affairs occasioned his proscription in 1842. He then resided successively at Marseilles, Paris, Florence, and Turin, taking advantage of the facilities afforded in each place to perfect himself in medical skill. Soon after the accession of Pius IX. to the Pontificate Farini was permitted to return, and soon after received the position of professor of clinical surgery at Osimo. In 1848 he was in the suite of Charles Albert, and after the flight of the King protested against the proclaiming of a republic. He was Minister of Public Instruction in 1850, and was afterward a member of the Supreme Council. His influence was powerful in promoting the union of Central Italy to the kingdom of Victor Emmanuel II. In 1861 he became Minister of Commerce and Public Works, and in 1862 President of the Council. As a member of the Sardinian Parliament, and as editor of *Il Piemonte*, a political journal, he was one of the most influential supporters of Cavour, and in 1859 he was sent by the latter on a polit-

ical mission to Parma and Modena. On the flight of the Duke of Modena in June, 1859, Farini was intrusted with the provisional government of the town, in which capacity he negotiated the annexation of the duchy to Piedmont. Over-exertion brought on softening of the brain and he was compelled to retire to private life in March, 1863. Farini has been called "the mind of Italy, as Garibaldi was its sword." His work *Il Stato Romano*, a history of Rome from 1815 to 1850, was translated into English by W. E. Gladstone in 1859. Farini also wrote *Storia d'Italia*, a continuation of Botta's work.

#### THE SURRENDER OF MILAN.

In any other sort of war, Charles Albert would have been able, from that point, to pass beyond the Po, and use it as a screen; and according to circumstances, either to hold his ground in the Duchies, or to throw himself afresh into Lombardy, or to re-enter Piedmont by its proper line of defence, that is, from Alessandria to Genoa, or from the Po to the sea. But political reasons and respects were always to prevail in that war of ours: accordingly the King still designed to cover a part of Lombardy, and to defend Milan. From the Mincio to that city, he could not make head against the enemy at any one point. The Oglio was incapable of defence. The Adda might, indeed, have been defended for a while under cover of Pizzighetone and Lodi; but a division which guarded the passage allowed it to be surprised, and, being cut off from the bulk of the army, was forced to throw itself into Piacenza. In vain was an effort made to halt and fight at Lodi, for our men would not hold their ground, and it was necessary to continue the march to Milan, which they reached on the 3d of August. The bulk of the enemy was still in good condition, but in front of it hurried thousands upon thousands of fugitives, who flung away their arms, and carried terror

among the inhabitants both of town and country, so that they too fled in distress. History shows that an army defeated on the Mincio, or toward the Ticino, has hardly ever been able to make head in Lombardy. So it was this time also. Milan had little of victuals and less of ammunition; the ground about it had not been cleared of numerous obstructions to the defence. A few trenches had barely been dug on the bastions, and toward the *Piassi d'Arme*. The six or seven thousand troops who had been there, raw conscripts, had gone with Garibaldi to defend Brescia and the environs; yet part of the National Guard and of the people panted for battle. Under the walls of Milan, the Piedmontese army was reduced to 25,000 men, having diminished by one-half in seven days; for one division, with the great park of artillery, had, as I have said, crossed the Po, and 15,000 fugitives ran for their lives by the roads to the Po and the Ticino.

Radetzki had left 3,000 men at Cremona, and had despatched 10,000 to Pavia. These might at any instant join the 35,000 whom, on the morning of the 4th of August, he brought before Milan, with the intention of either shutting up the King in the city, or compelling him to continue his retreat. The Piedmontese were placed in order of battle before the city, in a curved line, at ten or fifteen furlongs distance from it. The engagement began at ten, and was well contested on both sides, until the Austrians, having broken the Piedmontese line, charged some battalions in flank, took six cannon, and obliged our men to retreat toward the city. The Piedmontese had, however, fought gallantly, and the most resolute of the citizens of Milan had likewise shown courage and intrepidity in the highest degree. The bells rang the alarm; barricades were erected; there was every appearance of preparing for a desperate defence. But when the army was seen driven back upon the city, the courage of the greater part gave way. A place not very strong always, in modern wars, falls after a short time into the hands of an enemy, if he is in force, and resolved to win it, at whatever cost, by fire and sword, and if it does not possess an army able to keep him at arm's length. But our army was already beaten,

so that nothing remained but to expose it, and the city with it, to utter annihilation ; that is to say, lose the sole nucleus of strength for Italy, without saving Milan.

A formidable host of 45,000 foes, drunken with victory and revenge, were panting to chastise the rebellious city. The King designed to save it by offering to the Marshal to give it up, and retire upon the Ticino. The Marshal assented ; allowing two days for the retreat, and one for those of the Milanese, who might wish it, to depart ; he also promised to respect property and persons. On the morning of the 5th, the arrangement was known in Milan, and a fierce tumult arose, such that the very skies rang with the shouts of " Treachery ! " such as gave the republicans and the partisans of Radetzki admirable opportunity for inflaming the public mind, and stirring up the high-spirited youth and the daring commonalty against the King ; such as showed that those in power at Vienna were right when they affirmed that dangers far more serious than any from the Austrian army overhung Charles Albert. For the rioters, surrounding the palace of the King, and cursing him for a traitor, designed to obstruct his egress. Torn in spirit by such a spectacle, and likewise moved by the complaints of the municipality, Charles Albert cancelled the agreement, and told the Milanese that if they determined to die beneath the ruins of their city, he too would bury himself with them. But municipal magistrates faltered, and decided on sending to Radetzki a request to maintain the agreement. It was then arranged that the Austrians should enter the next day, the 6th of August, at noon. The rioters, who wished to obstruct the King's departure, grew hotter in their passion, pillaged and overturned his carriages, tried to pierce into the palace and set fire to it, fired musketry against the windows, and obliged him to wait for night in order to get out, and further, to have some companies of infantry to clear the way. Amid the darkness, the war of bells, and musket-shots, the King escaped the rage of the maniacs that menaced his life. That gang, which tried the long-suffering of God by such an enormity, deserves the brand of infamy, whether it were composed of the offspring of the repub-

lican sects, or of the hirelings of Austria. But what brand can be deep enough for men that, in such extremities of vanquished Italy, drew upon her God's malediction, by aiming Italian arms at the breasts of brothers, who had entered Lombardy, to shed their blood for the common liberty, and by hunting out for slaughter the very first monarch, as God is witness ! that in the round of centuries, had offered up to our unhappy country the holocaust of his life, his fame, his throne, his children ? It is to be hoped that no party, no sect, was responsible for any deliberate contrivance of such outrages ; and that for the less disgrace of Italy, they may be imputed to the blind fury of the scum of men without a name assorted together by terror, by the enemy's gold, by cupidity ; such dregs as are common to all nations.—*The Roman State ; translation of W. E. GLADSTONE.*





FARJEON, BENJAMIN LEOPOLD, an English novelist, born in London, May 12, 1833. For some years he was a journalist and theatrical manager in New Zealand. He returned to London in 1869. His first novel, *Grif* (1870), had great success. His reputation was increased by the publication of *Joshua Marvel* and *Blade-o'-Grass* (1871). He afterward published many novels, and became a successful lecturer and reader. In 1877 he married a daughter of Joseph Jefferson, a famous American comedian. Among his works are *Golden Grain*, *Bread-and-Cheese and Kisses*, *The Duchess of Rosemary Lane*, *An Island Pearl*, *Jessie Trim*, *The King of No Land*, *Shadows on the Snow*, *London's Heart*, *The Bells of Penraven*, *Great Porter Square*, *The Sacred Nugget*, *Solomon Isaacs*, *Love's Harvest*, *Love's Victory*, *Goutran*, *Little Make-Believe*, *Golden Land; or, Links from Shore to Shore*, *Toilers of Babylon*, *Ties—Human and Divine*, *A Very Young Couple*, *Aunt Parker*, *Dr. Glennie's Daughter*, *The Last Tenant*, *Something Occurred*, and *A Fair Jewess*. His style is very like that of Charles Dickens.

#### JOSHUA'S COURTSHIP.

It was all settled without a word passing between them. I don't believe there ever was such another courtship. They were sitting in Mrs. Marvel's kitchen, only four of them—father, mother, Ellen, and Joshua. It really looked like a conspiracy, that no other person

came into the kitchen that night ; but there they were, conspiracy or no conspiracy. There was Mrs. Marvel, knitting a pair of stockings for Joshua ; not getting along very fast with them, it must be confessed, for her spectacles required a great deal of rubbing, and there was Mr. Marvel, smoking his pipe, throwing many a furtive look in the direction of Joshua and Ellen, who were sitting next to each other, happy and silent. There is no record of how long they sat thus without speaking ; but suddenly, although not abruptly, Joshua put his arm round Ellen's waist, and drew her closer to him. It was only a look that passed between them ; and then Joshua kissed Ellen's lips, and she laid her head upon his breast. "Mother ! father ! look here !"

Mrs. Marvel rose, all of a tremble, and laid her hand upon Ellen's head, and kissed the young lovers. But Mr. Marvel behaved quite differently. He cast one quick, satisfied look at the two youngsters ; and then he turned from them and continued smoking as if nothing unusual had occurred.

"Well, father !" exclaimed Joshua, rather surprised at his father's silence.

"Well, Josh !" replied Mr. Marvel.

"Do you see this ?" asked Joshua, with his arm round Ellen's waist.

Ellen, blushing rosy red, looked shyly at Mr. Marvel ; but he looked stolidly at her in return.

"Yes, I see it, Josh," said Mr. Marvel, without any show of emotion.

"And what do you say to it ?"

"What do I say to it, Josh ?" replied Mr. Marvel, with dignity. "Well, I believe I am your father ; and, as such, I think you should ask me if I was agreeable. I thought it proper to ask *my* father, Josh. It isn't because I'm a wood-turner—"

"No, no, father," interrupted Joshua ; "I made a mistake. Ellen and I thought—"

"Ellen and you thought," repeated Mr. Marvel.

"That if you were agreeable—" continued Joshua.

"That if I was agreeable," repeated Mr. Marvel.

"And if you will please to give your consent—" said Joshua, purposely prolonging his preamble.

"And if I would be pleased to give my consent," repeated Mr. Marvel, with a chuckle of satisfaction.

"That as we love each other very much, we would like to get married."

"That's dutiful," said Mr. Marvel, laying down his pipe oracularly. "I'm only agreeable, Josh, because I'm old, and because I'm married. As I said to mother the other night, when we were talking the matter over—ah, you may stare; but we knew all about it long ago; didn't we, mother? Well, as I was saying to mother the other night, if I was a young man, and mother wasn't in the way, I'd marry her myself, and you might go a-whistling. Shiver my timbers, my lass!" he cried, breaking through the trammels of wood-turning and becoming suddenly nautical, "come and give me a kiss!"

Which Ellen did; and so the little comedy ended happily. Joshua having a right now to sit with his arm around Ellen's waist, availed himself of it, you may be sure. If Ellen went out of the room, he had also a right to go and inquire where she was going; and this, curiously enough, happened four or five times during the night. If anything could have added to the happiness of Mr. Marvel—except being anything but a wood-turner, which at his age was out of the question—it was this proceeding of Joshua's. Every time Joshua followed Ellen out of the room, Mr. Marvel looked at his wife with pleasure beaming from his eyes. "It puts me in mind of the time I came a-courting you, mother," he said. "How the world spins round! It might have been last night when you and me was saying good-bye at the street-door."—*Joshua Marvel.*

#### NAMING THE CHILD.

There was not a garden in Stony Alley. Not within the memory of living men had a flower been known to bloom there. There were many poor patches of ground, crowded as the neighborhood was, which might have been devoted to the cultivation of a few bright petals; but they are allowed to lie fallow, festering in the sun. Thought of graceful form and color had never found expression there. Strange, therefore, that one year.

when Summer was treading close upon the heel of Spring, sending warm, sweet winds to herald her coming, there should spring up in one of the dirtiest of all the back-yards in Stony Alley, two or three blades of grass. How they came there was a mystery. No human hand was accountable for their presence. It may be that a bird flying over the place had mercifully dropped a seed, or that a kind wind had borne it to the spot. But however they came, there they were, these blades of grass, peeping up from the ground slyly, and wonderingly, and giving promise of brighter color even in the midst of the unwholesome surroundings. Our little castaway—she was no better—now three years of age, was sprawling in this dirty back-yard with a few other children—all of them regular students of Dirt College. Attracted by the little bit of color, she crawled to the spot where it shone in the light, and straightway fell to watching it, and inhaling quite unconsciously whatever of grace it possessed. Once or twice she touched the tender blades, and seemed to be pleased to find them soft and pliant. The other children, delighted at having the monopoly of a gutter that ran through the yard, did not disturb her; and so she remained during the day, watching and wondering, and fell asleep by the side of the blades of grass, and dreamed, perhaps, of brighter colors and more graceful forms than had ever yet found place in her young imagination. The next day she made her way again to the spot, and seeing that the blades had grown a little, wondered and wondered, and unconsciously exercised that innate sense of worship of the beautiful which is implanted in every nature, and which causes the merest babes to rejoice at light and shades of beauty and harmony of sound. . . .

She grew to love these emerald leaves, and watched them, day after day, until the women round about observed and commented upon her strange infatuation. But one evening when the leaves were at their brightest and strongest, a man, running hastily through the yard, crushed the blades of grass beneath his heel, and tore them from the earth. The grief of the child was intense. She cast a passionate yet bewildered look at the man, and picking up the torn, soiled blades, put them in the

breast of her ragged frock, in the belief that warmth would bring them back to life. She went to bed with the mangled leaves in her hot hand ; and when she looked at them the next morning, they bore no resemblance to the bright leaves which had been such a delight to her. She went to the spot where they had grown, and cried without knowing why ; and the man who had destroyed the leaves happening to pass at the time, she struck at him with her little fists. He pushed her aside rather roughly with his foot ; and Mrs. Manning seeing this, and having also seen the destruction of the leaves, and the child's worship of them, blew him up for his unkindness. He merely laughed, and said he wouldn't have done it if he had looked where he was going, and that it was a good job for the child that she wasn't a blade o' grass herself, or she might have been trodden down with the others. The story got about the alley, and one and another, at first in fun and derision, began to call the child Little Blade-o'-Grass, until, in course of time it came to be recognized as her regular name, and she was known by it all over the neighborhood. So, being thus strangely christened, Little Blade-o'-Grass grew in years and ignorance, and became a worthy member of Dirt College, in which school she was matriculated for the battle of life.—*Blade-o'-Grass.*





FARNHAM, ELIZA WOODSON (BURHAUS), an American philanthropist and miscellaneous writer, born at Rensselaerville, N. Y., November 17, 1815; died in New York City, December 15, 1864. In her twenty-first year she went to Illinois. While there she married Thomas J. Farnham. After her return to New York, in 1841, she was engaged for three years in philanthropic work among women in the prisons. In 1844 she was appointed matron of the female department of the State Prison at Sing Sing. Four years afterward she removed to Boston, and was for some time connected with the Institution for the Blind in that city. She next lived several years in California, then studied medicine for two years, and in 1859 organized a society for the aid and protection of destitute women emigrating to the West, several times accompanying parties of women there. During her residence at Sing Sing she published *Life in Prairie Land*, and supervised an edition of Sampson's *Criminal Jurisprudence*. In 1856 she published *California Indoors and Out*, in 1859 *My Early Days*, and in 1864 *Woman and her Era*, a work on the position and rights of women. *The Ideal Attained*, a work of fiction, was published in 1865. Her best literary work is found in *My Early Days*, and her most successful philanthropic efforts were devoted to the governing by kindness of unfortunates placed in her care.

## MORNING ON THE PRAIRIES.

We are within the borders of a little grove. Before us stretches a prairie ; boundless on the south and east, and fringed on the north by a line of forest, the green top of which is just visible in a dark waving line between the tender hue of the growing grass and the golden sky. South and east, as far as the eye can stretch, the plain is unbroken save by one " lone tree," which, from time immemorial, has been the compass of the red man and his white brother. The light creeps slowly up the sky ; for twilight is long on these savannahs. The heavy dews which the cool night has deposited glisten on the leaves and spikes of grass, and the particles, occasionally mingling, are borne by their own weight to earth. The slight blade on which they hung recovers then its erect position, or falls into its natural curve, with a quick but gentle motion, that imparts an appearance of life to that nearest you, even before the wind has laid his hand on the pulseless sea beyond. It yields no sound save the one which first arrested our attention, and this is uttered without ceasing. It is not the prolonged note of one, but the steady succession of innumerable voices.

But the light is gaining upon the gray dawn. Birds awaken in the wood behind us, and salute each other from the swinging branches. Insects begin their busy hum. And now the sun has just crowded his rim above a bank of gorgeous clouds, and pours a flood of dazzling light across the grassy main. Each blade becomes a chain of gems, and, as the light increases, and the breath of morning shakes them, they bend, and flash, and change their hues, till the whole space seems sprinkled with diamonds, rubies, emeralds, amethysts, and all precious stones. . . . The sun is fairly up. The flashing gems have faded from the grass-tops ; the grouse has ceased his matin song ; the birds have hailed the opening day, and are gayly launching from the trees ; the curtain, which was hung against the eastern sky, is swept away, and the broad light pours in resistless.—  
*Life in Prairie Land.*



FARNHAM, THOMAS JEFFERSON, an American traveller, husband of the preceding, born in Vermont in 1804; died in California in September, 1848. In 1839 he organized an expedition across the continent to Oregon. He then went to California, and was active in procuring the release of American and English citizens imprisoned by the Mexican Government. He is the author of *Travels in Oregon Territory* (1842); *Travels in California and Scenes in the Pacific*; *A Memoir of the Northwest Boundary Line* (1845), and *Mexico: Its Geography, People and Institutions* (1848).

Farnham's *Travels in California* is spoken of in Winsor's immense *Narrative and Critical History of America* as among the "few land travels which begin to be of interest" in the period just before the discovery of gold.

#### POETS OF THE OCEAN.

What man in his senses loves the Ocean? The mermaids are all porpoises, and their songs all grunts! The deep sounds of the ocean's pealing organ are the rude groans of the winds, and the dashing rage of far-rolling surges, rapping madly at the bows. The tufts of dancing foam on the bitter wastes—desert, heaving, unsympathizing, cold, homeless! Love of Ocean! Poetry of Ocean! It is a pity I cannot love it. There is, however, a certain class of beings who hold a very different opinion; these are the regular old *Salts*; men who from boyhood have slept in the fore-castle, eaten at the

windlass, sung at the halyards, danced on the yards to the music of the tempest, and hailed the tumult of the seas as a frolic in which they had a joyful part. We respect these poets. Indeed, the ocean to them is a world, the theatre of their being; and by inhabiting it all their days, these singular men become changed from participants in the delights of natural life on land to creatures of memory. Memory! that mental action which sifts the past of its bitterest evils, and gives only the blossom and the fruit to after-time. These they enjoy in the midnight watch, at dawn, in the storm, the calm, and in visions of sleep; but forever upon the deep; on the great expanse of the sea! Is it wonderful, then, that they should love it? that their affections become poetry? See them seated at their meal before the mast; their wide pants lap over their sprawled limbs; the red flannel shirt peers out at the wrists, and blazes over their broad chests between the ample dimensions of the heavy pea-jacket; and crowning all is the tarpaulin with its streaming band, cocked on one side of the head; and grouped in the most approved style of a thoroughly lazy independence, they eat their meal. At such times, if the weather be fine, studding-sails out, and top-gallants pulling, they speak of the ship as a lady, well decked, and of beautiful bearing, gliding like a nymph through the gurgling waters. If the breeze be strong, and drives her down on her beams, they speak of her as bowing to her Lord and Master, while she uses His might to bear her on to her own purposes. And if the tempest weighs on the sea, and the fierce winds howl down upon her dead ahead, and the storm-sail displays over the forechains its three-sided form, and the ship lays up to the raging elements, breasting every swoop of wave and blast, she is still a lady, coming forth from her empire of dependent loveliness to bow before an irresistible force, only to rise again, and present the sceptre of Hope to dismayed man. These *Salts* believe in the poetry of the sea, and of the noble structures in which they traverse its pathless immensity.—*Travels in California.*



FARQUHAR, GEORGE, a British comic dramatist, born at Londonderry, Ireland, in 1678; died in London in April, 1707. He was the son of a clergyman, and in his sixteenth year went as a sizar to Trinity College, Dublin, under the patronage of the Bishop of Dromore. He remained here only a short time, and in the next year appeared upon the Dublin stage. While acting in a fencing scene he carelessly inflicted a severe wound upon his antagonist; whereupon he abandoned the stage, and received from the Earl of Orrery a lieutenant's commission in his regiment, and his experience in the service formed the subject of *The Recruiting Officer*, one of his most successful plays, produced in 1706. A few months afterward he went to London and began his career as a dramatist. His first comedy, *Love in a Bottle*, was brought upon the stage while he was a minor. During the remaining ten years of his life he produced about a dozen comedies, the best of which, *The Beaux' Stratagem*, was written in six weeks, and he died very soon afterward in great poverty. He had early contracted an unfortunate marriage, and to a fellow-actor and friend he wrote: "Dear Bob, I have nothing to leave thee to perpetuate my memory but two helpless girls. Look upon them sometimes, and think of him that was to the last moment of his life thine, George Farquhar."

A pension of £30 a year was bestowed upon his two infant daughters, one of whom lived to receive it for fully sixty years. The best that can be said of Farquhar's comedies is that the worst of them are not as indecent as those of Wycherly and Congreve. Besides those already mentioned he wrote *A Constant Couple* (1699); *Sir Henry Widdair* (1701); *The Inconstant; or, the Way to Win Him* (1702); *The Twin Rivals* (1702); *The Stage Coach* (1704).

#### BONIFACE AND AIMWELL.

*Boniface*.—This way, this way, sir.

*Aimwell*.—You're my landlord, I suppose?

*Bon*.—Yes, sir, I'm old Will Boniface; pretty well known upon this road, as the saying is.

*Aim*.—Oh, Mr. Boniface, your servant.

*Bon*.—Oh, sir, what will your servant please to drink, as the saying is?

*Aim*.—I have heard your town of Lichfield much-famed for ale; I think I'll taste that.

*Bon*.—Sir, I have now in my cellar ten tun of the best ale in Staffordshire; 'tis smooth as oil, sweet as milk, clear as amber, and strong as brandy, and will be just fourteen years old the fifth day of next March, old style.

*Aim*.—You're very exact, I find, in the age of your ale.

*Bon*.—As punctual, sir, as I am in the age of my children: I'll show you such ale. Here, tapster, broach number 1706, as the saying is. Sir, you shall taste my anno domini. I have lived in Lichfield, man and boy, about eight-and-fifty years, and I believe have not consumed eight-and-fifty ounces of meat.

*Aim*.—At a meal, you mean, if one may guess by your bulk?

*Bon*.—Not in my life, sir; I have fed purely upon ale; I have ate my ale, drank my ale; and I always sleep upon my ale. [*Enter tapster with a tankard.*]

Now, sir, you shall see— Your worship's health.  
[*Drinks.*]—Ha! delicious, delicious; fancy it Burgundy; only fancy it—and 'tis worth ten shillings a quart.

*Aim.*—[*Drinks.*] 'Tis confounded strong.

*Bon.*—Strong! it must be so, or how would we be strong that drink it?

*Aim.*—And have you lived so long upon this ale, landlord?

*Bon.*—Eight-and-fifty years, upon my credit, sir; but it killed my wife, poor woman, as the saying is.

*Aim.*—How came that to pass?

*Bon.*—I don't know how, sir; she would not let the ale take its natural course, sir; she was for qualifying it every now and then with a dram, as the saying is; and an honest gentleman, that came this way from Ireland, made her a present of a dozen bottles of usquebaugh—but the poor woman was never well after; but, however, I was obliged to the gentleman, you know.

*Aim.*—Why, was it the usquebaugh that killed her?

*Bon.*—My Lady Bountiful said so. She, good lady, did what could be done; she cured her of three tympanies; but the fourth carried her off; but she's happy, and I'm contented, as the saying is.

*Aim.*—Who is that Lady Bountiful you mentioned?

*Bon.*—Odds my life, sir, we'll drink her health.  
[*Drinks.*] My Lady Bountiful is one of the best of women. Her last husband, Sir Charles Bountiful, left her worth a thousand pounds a year; and I believe she lays out one-half on't in charitable uses for the good of her neighbors.

*Aim.*—Has the lady any children?

*Bon.*—Yes, sir, she has a daughter by Sir Charles; the finest woman in all our county, and the greatest fortune. She has a son, too, by her first husband, 'Squire Sullen, who married a fine lady from London t'other day; if you please, sir, we'll drink his health.  
[*Drinks.*]

*Aim.*—What sort of man is he?

*Bon.*—Why, sir, the man's well enough; says little, thinks less, and does nothing at all, faith; but he's a man of great estate, and values nobody.

*Aim.*—A sportsman, I suppose?

*Bon.*—Yes, he's a man of pleasure ; he plays at whist, and smokes his pipe, eight-and-forty hours together sometimes.

*Aim.*—A fine sportsman, truly !—and married, you say ?

*Bon.*—Ay, and to a curious woman, sir. But he's my landlord, and so a man, you know, would not—Sir, my humble service. [*Drinks.*] Though I value not a farthing what he can do to me ; I pay him his rent at quarter day ; I have a good running trade ; I have but one daughter, and I can give her— But no matter for that.

*Aim.*—You're very happy, Mr. Boniface. Pray, what other company have you in town ?

*Bon.*—A power of fine ladies ; and then we have the French officers.

*Aim.*—Oh, that's right ; you have a good many of those gentlemen. Pray, how do you like their company ?

*Bon.*—So well, as the saying is, that I could wish we had as many more of 'em. They're full of money, and pay double for everything they have. They know, sir, that we paid good round taxes for the making of 'em ; and so they are willing to reimburse us a little ; one of 'em lodges in my house. [*Bell rings.*] I beg your worship's pardon ; I'll wait on you in half a minute.—  
*The Beaux' Stratagem.*





FARRAR, FREDERICK WILLIAM, an English clergyman, theologian, and philological writer, born at Bombay, India, August 7, 1831. After studying at King William's College, Isle of Man, and at King's College, London, he became a classical exhibitor of the University of London in 1850, and graduated there; was successively a Scholar and Fellow of Trinity College, Cambridge, where he took his Bachelor's degree in 1854, having distinguished himself in his class and taken a prize for English verse. He subsequently gained other prizes. He took Holy Orders in 1854. After some years' experience as one of the Assistant Masters at Harrow, he held the Head Mastership of Marlborough College from 1871 till 1876. In 1870 he preached the Hulsean Lectures, and in 1873 was nominated one of the Queen's Chaplains in Ordinary. He became a Canon of Westminster in 1876, and Archdeacon of Westminster in 1883. In 1890 he was appointed Chaplain of the House of Commons. Canon Farrar is an eloquent preacher and an ardent temperance reformer. Among his works are *Eric, or Little by Little* (1858); *St. Winifred's; or, the World of School* (1863); *Julian Home* (1869); *The Origin of Language* (1860); *Chapters on Language* (1865); *Families of Speech* (1870), since revised and published with *Chapters on Language* under the title of *Lan-*

*guage and Languages* (1878); *A Lecture on Public School Education* (1867); *The Fall of Man, and Other Sermons* (1865); *The Witness of History to Christ* (1871); *The Silence and Voices of God* (1873); *The Life of Christ* (1874); *Eternal Hope* (1878); *Life of St. Paul* (1879); *Early Days of Christianity* (1882); *Seekers after God* (1883); *The Message of the Books* (1885); *The History of Interpretation* (1886); the last-named work being the Bampton Lectures for 1885; *Lives of the Fathers*, 2 vols. (1889); *Darkness and Dawn* (1891); *Places that Our Lord Loved* (1891); *Social and Present Day Questions* (1891); *In the Days of thy Youth*, sermons (1892); *The Voice from Sinai* (1892); *Cathedrals of England* (1893); *The First Book of Kings* (1893); *Sermons* (1893); *The Life of Christ as Represented in Art* (1894); *The Second Book of Kings* (1894).

#### THE HILL OF NAZARETH.

It has been implied that there are but two spots in Palestine where we may feel an absolute moral certainty that the feet of Christ have trod, namely—the well-side at Shechem, and the turning of that road from Bethany over the Mount of Olives from which Jerusalem first bursts upon the view. But to these I would add at least another—the summit of the hill on which Nazareth is built. That summit is now unhappily marked, not by any Christian monument, but by the wretched, ruinous, crumbling *wely* of some obscure Mohammedan saint. Certainly there is no child of ten years old in Nazareth now, however dull and unimpressionable he may be, who has not often wandered up to it; and certainly there could have been no boy at Nazareth in olden days who had not followed the common instinct of humanity by climbing up those thymy hill-slopes to the lovely and easily accessible spot which gives a view of the world beyond. The hill rises six hundred feet above the level

of the sea. Four or five hundred feet below lies the happy valley. The view from this spot would in any country be regarded as extraordinarily rich and lovely ; but it receives a yet more indescribable charm from our belief that here, with His feet among the mountain flowers, and the soft breeze lifting the hair from His temples, Jesus must often have watched the eagles poised in the cloudless blue, and have gazed upwards as He heard overhead the rushing plumes of the long line of pelicans, as they winged their way from the streams of Kishon to the Lake of Galilee. And what a vision would be outspread before Him, as He sat at spring-time on the green and thyme-besprinkled turf ! To Him every field and fig-tree, every palm and garden, every house and synagogue, would have been a familiar object ; and most fondly of all among the square flat-roofed houses would his eye single out the little dwelling-place of the village carpenter. To the north, just beneath them, lay the narrow and fertile plain of Asochis, from which rise the wood-crowned hills of Naphtali, and conspicuous on one of them was Safed, " the city set upon a hill ;" beyond these, on the far horizon, Hermon upheaved into the blue the huge splendid mass of his colossal shoulder, white with eternal snows. Eastward, at a few miles distance, rose the green and rounded summit of Tabor, clothed with terebinth and oak. To the west He would gaze through the diaphanous air on the purple ridge of Carmel, among whose forests Elijah had found a home ; and on Caifa and Accho, and the dazzling line of white sand which fringes the waves of the Mediterranean, dotted here and there with the white sails of the " ships of Chittim." Southward, broken only by the graceful outlines of Little Hermon and Gilboa, lay the entire plain of Esdraelon, so memorable in the history of Palestine and of the world, across which lay the southward path to that city which had ever been the murderess of the prophets, and where it may be that even now, in the dim foreshadowing of prophetic vision, He foresaw the agony in the garden, the mockings and scourgings, the cross and the crown of thorns.

The scene which lay there outspread before the eyes of the youthful Jesus was indeed a central spot in the

world which He came to save. It was in the heart of the Land of Israel, and yet—separated from it only by a narrow boundary of hills and streams—Phœnicia, Syria, Arabia, Babylonia, and Egypt lay close at hand. The Isles of the Gentiles, and all the glorious regions of Europe, were almost visible over the shining waters of that Western sea. The standards of Rome were planted on the plain before Him; the language of Greece was spoken in the towns below. And however peaceful it then might look, green as a pavement of emeralds, rich with its gleams of vivid sunlight, and the purpling shadows which floated over it from the clouds of the latter rain, it had been for centuries a battle-field of nations. Pharaohs and Ptolemies, Emirs and Arsacids, Judges and Consuls, had all contended for the mastery of that smiling tract. It had glittered with the lances of the Amalekites; it had trembled under the chariot-wheels of Sesostris; it had echoed the twanging bowstrings of Sennacherib; it had been trodden by the phalanxes of Macedonia; it had clashed with the broadswords of Rome; it was destined hereafter to ring with the battle-cry of the Crusaders, and thunder with the artillery of England and of France. In that plain of Jezreel, Europe and Asia, Judaism and Heathenism, Barbarism and Civilization, the Old and the New Covenant, the history of the past and the hopes of the present, seemed all to meet. No scene of deeper significance for the destinies of humanity could possibly have arrested the youthful Saviour's gaze.—*The Life of Christ.*

#### THE GREATNESS OF ST. PAUL.

How little did men recognize his greatness! Here was one to whom no single man that has ever lived, before or since, can furnish a perfect parallel. If we look at him only as a writer, how immensely does he surpass, in his most casual Epistles, the greatest authors, whether Pagan or Christian, of his own and succeeding epochs. The Younger Pliny was famous as a letter-writer, yet the Younger Pliny never produced any letter so exquisite as that to Philemon. Seneca, as a moralist, stood almost unrivalled, yet not only is clay largely mingled with his gold, but even his finest moral aphorisms are in-

ferior in breadth and intensity to the most casual of St. Paul's. Epictetus and Marcus Aurelius furnish us with the purest and noblest specimens of stoic loftiness of thought, yet St. Paul's chapter on charity is worth more than all they ever wrote. If we look at the Christian world, the very greatest worker in each realm of Christian service does but present an inferior aspect of one phase only of Paul's many-sided pre-eminence. As a theologian, as one who formulâted the doctrines of Christianity, we may compare him with St. Augustine and St. Thomas of Aquino; yet how should we be shocked to find in him the fanciful rhetoric and dogmatic bitterness of the one, or the scholarly aridity of the other! If we look at him as a moral reformer, we may compare him with Savonarola; but in his practical control of even the most thrilling spiritual impulses—in making the spirit of the prophet subject to the prophet—how grand an exemplar might he not have furnished to the impassioned Florentine! If we consider him as a preacher, we may compare him to St. Bernard; yet St. Paul would have been incapable of the unnatural asceticism and heresy-hunting hardness of the great abbot of Clairvaux. As a reformer who altered the entire course of human history, Luther alone resembles him; yet how incomparably is the Apostle superior to Luther in insight, in courtesy, in humility, in dignity, in self-control! As a missionary we might compare him to Xavier, as a practical organizer to St. Gregory, as a fervent lover of souls to Whitefield, and to many other saints of God in many of his endowments; but no saint of God has ever attained the same heights in so many capacities, or received the gifts of the Spirit in so rich an outpouring, or borne in his mortal body such evident brand-marks of the Lord. In his lifetime he was no whit behind the very chiefest of the Apostles, and he towers above the very greatest of all the Saints who have since striven to follow the example of his devotion to the Lord.—*Life and Work of St. Paul.*

#### THE STUDY OF PAGAN MORALISTS.

A sceptical writer has observed, with something like a sneer, that the noblest utterances of Gospel morality

may be paralleled from the writings of heathen philosophers. The sneer is pointless, and Christian moralists have spontaneously drawn attention to the fact. The divine origin of Christianity does not rest on its morality alone. By the aid of light which was within them, by deciphering the law written on their own consciences, however much its letters may have been obliterated or dimmed, Plato, and Cicero, and Seneca, and Epictetus, and Aurelius were enabled to grasp, and to enunciate a multitude of great and memorable truths ; yet they themselves would have been the first to admit the wavering uncertainty of their hopes and speculations, and the absolute necessity of a further illumination. So strong did that necessity appear to some of the wisest among them, that Socrates ventures in express words to prophesy the future advent of some heaven-sent Guide. Those who imagine that without a written revelation it would have been possible to learn all that is necessary for man's well-being, are speaking in direct contradiction even of those very teachers to whose writings they point as a proof of their assertion. . . .

The morality of Paganism was, on its own confession, *insufficient*. It was tentative, where Christianity is authoritative ; it was dim and partial, where Christianity is bright and complete ; it was inadequate to rouse the sluggish carelessness of Mankind, where Christianity came in with an imperial and awakening power ; it gives only a *rule*, where Christianity supplies a *principle*. And even where its teachings were absolutely coincident with those of Scripture, it failed to ratify them with a sufficient sanction ; it failed to announce them with the same powerful and contagious ardor ; it failed to furnish an absolutely faultless and vivid example of their practice ; it failed to inspire them with an irresistible motive ; it failed to support them with a powerful comfort under the difficulties which were sure to be encountered in the aim after a consistent and holy life. . . .

What advantage, then, can we gain by studying in Pagan writers truths which are expressed more nobly, more clearly, and infinitely more effectually in our own

sacred books? Before answering the question, let me mention the traditional anecdote of the Caliph Omar. When he conquered Alexandria, he was shown its magnificent library, in which were collected untold treasures of literature, gathered together by the zeal, the labor, and the liberality of a dynasty of kings. "What is the good of all those books?" he said. "They are either in accordance with the Koran or contrary to it. If the former, they are superfluous; if the latter, they are pernicious. In either case, let them be burnt." Burnt they were, as legend tells, but all the world has condemned the Caliph's reasoning as a piece of stupid Philistinism and barbarous bigotry.

Perhaps the question as to the *use* of reading Pagan ethics is equally unphilosophical; at any rate we can spare but very few words to its consideration. The answer obviously is, that God has spoken to men, "at sundry times and in divers manners," with a richly variegated wisdom. Sometimes He has taught truth by the voice of Hebrew prophets, sometimes by the voice of Pagan philosophers. And *all* His voices demand our listening ear. If it was given to the Jew to speak with diviner insight and intenser power, it is given to the Gentile also to speak at times with a large and lofty utterance, and we may learn truth from men with alien lips and another tongue. They, too, had the dream, the vision, the dark saying upon the harp, the "daughter of a voice," the mystic flashes upon the graven gems. And such truths come to us with a singular force and freshness, with a strange beauty, as the doctrines of a less brightly illuminated manhood; with a new power of conviction from their originality of form, which, because it is less familiar to us, is well calculated to arrest our attention after it has been paralyzed by familiar repetitions. We cannot afford to lose these heathen testimonies to Christian truth; or to hush the glorious utterances of Muse and Sibyl which have justly outlived "the drums and trappings of a hundred triumphs." We may make them infinitely profitable to us. If St. Paul quotes Aratus, and Menander, and Epimenides, and perhaps more than one lyrical melody besides, with earnest appreciation—if the

inspired Apostle could both learn himself and teach others out of the utterances of a Cretan philosopher and an Attic comedian—we may be sure that many of Seneca's apophthegms would have filled him with pleasure, and that he would have been able to read Epictetus and Aurelius with the same noble admiration which made him see with thankful emotion that memorable altar TO THE UNKNOWN GOD.—*Seekers after God.*





FAWCETT, EDGAR, an American poet, critic, and novelist, born in New York City, May 26, 1847. He was educated at Columbia College. He became an author by special training and never followed any other profession. Most of the scenes in his works of fiction are laid in New York City. In his verse he shows a remarkable development of poetic fancy. Among his publications are *Short Poems for Short People* (1871); *Ellen Story* (1876); *Purple and Fine Linen* (1878); *A False Friend*, a drama; and *A Hopeless Case* (1880); *A Gentleman of Leisure* (1881); *An Ambitious Woman* (1883); *Tinkling Cymbals, Rutherford, and Song and Story*, a volume of poems (1884); *The Buntling Ball* (1884); *Social Silhouettes* (1885); *Romance and Rivery*, poems; *The House at High Bridge* (1886); *The Confessions of Claude* (1887); *A New York Family* (1891); *Songs of Doubt and Dream*, book of poems (1891); *Women Must Weep* (1892); *American Push* (1893); *Loaded Dice* (1893); *Her Fair Fame* (1894); *A Mild Barbarian* (1894); *Outrageous Fortune* (1894). He has also published some very successful plays.

#### THE GENTLEMAN WHO LIVED TOO LONG.

At length I awoke one evening to the fact that I had not seen the old gentleman for several weeks. Learning his residence, I called there. I found him lying back in an arm-chair, quite alone. The chamber bore no

signs of poverty, but it was grim and stiff in all its appointments. It needed the evidence of a woman's touch. I thought of the dead and gone Elizabeth. How different everything would have been if—but, good heavens! of what was I thinking? Elizabeth, even if she had married Beau Billington, might have lived to a good old age and still long ago have been in her grave. The old invalid smiled when he saw me; but while I sat down beside him and took his hand, he gave me no further sign of recognition. His old voluble tongue was silent forever. His paralysis had affected him most of all in that way. Every morning he would be dressed and go to his chair, walking feebly, but still walking. And there he would sit all day, never speaking, yet smiling his dim, vacant, pathetic smile, if the doctor or landlady or valet addressed him. He was quite deserted by all his friends. No; I should say he had no friends left to desert him. He had lived too long. There was no one to come except me. And I, strangely enough, was a Manhattan—a kinsman of his long-lost Elizabeth. Of course, if he had had any kindred here, it would have been otherwise. But there was not a soul to whom one could say, "Old Beau Billington is dying at last, and the tie of blood makes it your duty to seek him out and watch beside him." As for his kindred in other cities or States, no one knew them. And if any had been found there, they would doubtless have been perfect strangers to him, the children and grandchildren of vanished cousins. He had lived too long!

Often during the days that followed, while I sat beside his arm-chair, I told myself that there was infinitely more sadness in a fate like his than in having died too early. The gods had never loved any human life of which they were willing to make so lonely and deserted a wreck as this. At last, one spring evening, at about six o'clock, I chanced to be sitting in his chamber. He had dozed much during the day, they told me; but I fancied that, as I took his hand and looked into his hazel eyes, there was a more intellectual gleam on his face than he had shown for weeks past. A window was open near his arm-chair; the air was bland as June that evening, though as yet it was only early May. I had

brought some white and pink roses, and had set them in a vase on the table at his side, and now their delicious odor blent in some subtile way with the serenity of the chamber, the peace and repose of its continual occupant, the drowsy hum of the great city as it ceased from its daily toil, and the slant, vernal afternoon light.

Suddenly he turned and looked at me ; and I at once saw a striking change in his face. I could not have explained it ; I simply understood it, and that was all. I bent over his chair, taking his hand. It occurs to me now, as I recall what happened, that I could not possibly have been mistaken in the single faintly-uttered word which appeared to float forth from under his snow-white mustache. And that word (unless I curiously underwent some delusion) was "*Elizabeth*."

The next instant his eyes closed. And then, only a short time later, I stood by his arm-chair and smelt the roses as they scented the sweet, fresh spring twilight and thought, with no sense of death's chill or horror, perhaps there is a blessing, after all, in having lived too long, if one can pass away at the end as peacefully as "Old Beau Billington."—*Social Silhouettes*.

#### CRITICISM.

"Crude, pompous, turgid," the reviewers said ;

"Sham passion and sham power to turn one sick !  
Pin-wheels of verse that sputtered as we read—

Rockets of rhyme that showed the falling stick !"

But while, assaulted of this buzzing band,

The poet quivered at their little stings,  
White doves of sympathy o'er all the land

Went flying with his fame beneath their wings !

And every fresh year brought him love that cheers,  
As Caspian waves bring amber to their shore.

And it befell that after many years,

Being now no longer young, he wrote once more.

"Cold, classic, polished," the reviewers said ;

"A book you scarce can love howe'er you praise.  
We missed the old careless grandeur as we read,

The power and passion of his younger days !"

## SLEEP'S THRESHOLD.

What footstep but has wandered free and far  
 Amid that Castle of Sleep whose walls were planned  
 By no terrestrial craft, no human hand,  
 With towers that point to no recorded star?  
 Here sorrows, memories and remorse are,  
 Roaming the long dim rooms or galleries grand;  
 Here the lost friends our spirits yet demand  
 Gleam through mysterious doorways left ajar.  
 But of the uncounted throngs that ever win  
 The halls where slumber's dusky witcheries rule,  
 Who, after wakening, may reveal aright  
 By what phantasmal means he entered in?—  
 What porch of cloud, what vapory vestibule,  
 What stairway quarried from the mines of night?  
—*Song and Story.*

## INDIAN SUMMER.

Dulled to a drowsy fire, one hardly sees  
 The sun in heaven, where this broad smoky round  
 Lies ever brooding at the horizon's bound;  
 And through the gaunt knolls, on monotonous leas,  
 Or through the damp wood's troops of naked trees,  
 Rustling the brittle ruin along the ground,  
 Like sighs from souls of perished hours, resound  
 The melancholy melodies of the breeze!  
 So ghostly and strange a look the blurred world  
 wears,  
 Viewed from this flowerless garden's dreary squares,  
 That now, while these weird vaporous days exist,  
 It would not seem a marvel if where we walk,  
 We met, dim-glimmering on its thorny stalk,  
 Some pale intangible rose with leaves of mist.  
—*Song and Story.*

## GOLD.

No spirit of air am I, but one whose birth  
 Was deep in mouldy darkness of mid-earth.

Yet where my yellow raiments choose to shine,  
What power is more magnificent than mine?

In hall or hut, in highway or in street,  
Obedient millions grovel at my feet.

The loftiest pride to me its tribute brings ;  
I gain the lowly vassalage of kings !

How many a time have I made honor yield  
To me its mighty and immaculate shield !

How often has virtue, at my potent name,  
Robed her chaste majesty in scarlet shame !

How often has burning love, within some breast,  
Frozen to treachery at my cold behest !

Yet ceaselessly my triumph has been blent  
With pangs of overmastering discontent.

For always there are certain souls that hear  
My stealthy whispers with indifferent ear.

Pure souls that deem my smile's most bland excess,  
For all its lavish radiance, valueless !

Rare souls, from my imperious guidance free,  
Who know me for the slave that I should be !

Grand souls, that from my counsels would dissent,  
Though each were tempted with a continent !

—*Romance and Revery.*





FAWCETT, HENRY, an English statesman and political economist, born at Salisbury, August 26, 1833; died at Cambridge, November 6, 1884. He graduated with high mathematical honors at Trinity Hall, Cambridge, in 1856. Two years afterward, while out shooting, he was deprived, by an accident, of the sight of both eyes. In 1863 he published a *Manual of Political Economy*, and in the same year he was elected Professor of Political Economy in the University of Cambridge. He became a member of Parliament in 1865, and in 1868 was re-elected. *The Economic Position of the British Laborer* was published by him in 1866, revised edition of the *Manual of Political Economy*, with additional chapters on *National Education* and the *Poor Laws and Their Influence on Pauperism*, in 1869, *Pauperism, Its Causes and Remedies*, in 1871, and a collection of his *Speeches* in 1873. In 1880 he was appointed Postmaster-General.

MILLCENT GARRETT FAWCETT, born in 1847, became the wife of Henry Fawcett, and was of great assistance to him in his work. She published a *Political Economy for Beginners* in 1870, *Tales in Political Economy* in 1874, *Janet Doncaster*, a novel (1875), *Some Eminent Women of Our Time*, biographical sketches (1889). A volume of *Essays on Political Economy*, the joint work of her husband and herself, appeared in 1872.

## COMPULSORY EDUCATION.

However strong may be the objections to the general principle of State intervention, yet an exception can be justly made in favor of compulsory education. Interference on behalf of children rests entirely on different grounds from interference on behalf of grown-up people. There is a constant danger that the latter may be encouraged to rely too little upon their own efforts, and too much upon help from others ; the former, however, have no power to help themselves. If the parent neglects his duty to his children, they may suffer irreparable injury which they have no power to ward off ; the State consequently becomes their natural and proper protector, and to justify compulsory education, it is only necessary to show what a child suffers if permitted to grow up in ignorance. A few words suffice to indicate the nature and extent of the injury thus inflicted. In the first place, it is obvious that ignorance greatly limits the area of enjoyment ; it cuts a man off from many of the truest and most lasting pleasures ; all literature, all philosophy, and all science are closed to him ; many things which to one who is educated are blessings fruitful of good, often become to the ignorant positive misfortunes. One of the greatest reproaches against our industrial economy is that it yields so little leisure to those who live by daily toil. Leisure may be a priceless boon to those who can properly use it, but spare time hangs so heavily upon those who are unable to read, that in order to get rid of it they often have no other resource but the public-house. The uneducated have not a fair chance of contending in that struggle for existence upon which all have to embark who are obliged to earn their own livelihood. Few, if any, industrial operations are so entirely mechanical that a man will perform them equally well whether his mental powers have been developed, or have been permitted to remain dormant. Ignorance, therefore, takes away a considerable part of the power which an individual possesses to acquire the means of living.—*Pauperism : Its Causes and Remedies.*



FAWKES, FRANCIS, an English poet and translator, born in Warmsworth, near Doncaster, in Yorkshire, about March 25, 1720; died at Hayes, near Croydon, Kent, August 26, 1777. His father was for many years rector of Warmsworth. He was educated at Cambridge, entered into Holy Orders, became successively curate of Brahman, Croydon, vicar of Orpington, rector of Hayes, and, finally, one of the chaplains to the Princess of Wales, and his not having received further clerical promotion is said by Leslie Stephen to have been "probably his own fault, for, though the standard of clerical life was not high, he was pronounced too fond of social gayety." He was considered by his contemporaries the best translator since the days of Pope; and Johnson—not, indeed, a first-class critic in Greek literature—remarked that "Frank Fawkes has done the Odes of Anacreon very finely." He published *Bramham Park, a Poem* (1745); a volume of *Poems and Translations* (1761), and *Partridge Shooting, a Poem* (1767). He also edited a family Bible with notes. His translations from Anacreon, Bion, Musæus, Theocritus, and other minor Greek poets, were highly esteemed. His best original poem is the following convivial song, *The Brown Jug*, which has since formed a part in nearly every English song-book.

## THE BROWN JUG.

Dear Tom, this brown jug that now foams with mild  
ale—

In which I will drink to sweet Nan of the vale—  
Was once Toby Fillpot, a thirsty old soul,  
As e'er drank a bottle, or fathomed a bowl;  
In bousing about 'twas his praise to excel,  
And among jolly toppers he bore off the bell.

It chanced as in dog-days he sat at his ease,  
In his flower-woven arbor, as gay as you please,  
With a friend and a pipe puffing sorrows away,  
And with honest old stingo was soaking his clay,  
His breath-doors of life on a sudden were shut,  
And he died full as big as a Dorchester butt.

His body when long in the ground it had lain,  
And time into clay had resolved it again,  
A potter found out in its covert so snug,  
And with part of fat Toby he formed this brown jug,  
Now sacred to friendship, and mirth, and mild ale,  
So here's to my lovely sweet Nan of the vale!

This song was introduced by John O'Keefe into his comic opera of *The Poor Soldier*, which was played at Covent Garden for the first time November 4, 1783. It was then sung by John Johnstone, and it was afterward among the favorite pieces of Charles Incledon. During the debates on Catholic emancipation the opening lines were quoted in the House of Commons by Canning in ridicule of Copley, afterward Lord Lyndhurst, with the punning imputation that a speech by Copley was but the reproduction of the matter which had once appeared in a pamphlet of (Bishop) Phillpotts.

## OLD AGE.

My son, attentive, hear the voice of truth ;  
 Remember thy creator in thy youth,  
 Ere days of pale adversity appear,  
 And age and sorrow fill the gloomy year,  
 When wearied with vexation thou shalt say,  
 " No rest by night I know, no joy by day,"  
 Ere the bright soul's enlighten'd pow'rs wax frail,  
 Ere reason, memory, and fancy fail,  
 But care succeeds to care, and pain to pain,  
 As clouds urge clouds, returning after rain :  
 Ere yet the arms unnerv'd and feeble grow,  
 The weak legs tremble, and the loose knees bow ;  
 Ere yet the grinding of the teeth is o'er  
 And the dim eyes behold the Sun no more ;  
 Ere yet the pallid lips forget to speak,  
 The gums are toothless, and the voice is weak ;  
 Restless he rises when the lark he hears,  
 Yet sweetest music fails to charm his ears.  
 A stone, or hillock, turns his giddy brain,  
 Appall'd with fear he totters o'er the plain ;  
 And as the almond-tree white flow'rs displays,  
 His head grows hoary with the length of days ;  
 As leanness in the grasshopper prevails,  
 So shrinks his body, and his stomach fails ;  
 Doom'd to the grave his last long home to go,  
 The mourners march along with solemn woe ;  
 Ere yet life's silver cord be snapt in twain,  
 Ere broke the golden-bowl that holds the brain,  
 Ere broke the pitcher at the fountful heart,  
 Or life's wheel shiver'd, and the soul depart,  
 Then shall the dust to native earth be given,  
 The soul shall soar sublime, and wing its way to Heaven

## A NOSEGAY FOR LAURA.

Come, ye fair, ambrosial flowers,  
 Leave your beds, and leave your bowers,  
 Blooming, beautiful, and rare  
 Form a posy for my fair ;

Fair, and bright, and blooming be,  
Meet for such a nymph as she.  
Let the young vermilion rose  
A becoming blush disclose ;  
Such as Laura's cheeks display,  
When she steals my heart away.  
Add carnation's varied hue,  
Moisten'd with the morning dew ;  
To the woodbine's fragrance join  
Sprigs of snow-white jessamine.

Add no more : already I  
Shall, alas ! with envy die,  
Thus to see my rival blest,  
Sweetly dying on her breast.

## THE LORD'S PRAYER.

Father of all, whose throne illumines heaven,  
All honor to thy name be given.  
Thy gracious kingdom come : thy righteous will  
Let men on Earth as saints in Heaven fulfil.  
Give us this day the bread by which we live ;  
As we our debtors, thou our debts forgive.  
Let not temptation lead us into woe :  
Keep us from sin, and our infernal foe.  
For thy supreme dominion we adore :  
Thy power, thy glory, is for evermore.  
Amen.





FAY, THEODORE SEDGWICK, an American novelist, miscellaneous writer, and diplomatist, born in New York, February 10, 1807. He was admitted to the bar in 1828, but devoted himself to literature, becoming one of the editors of the *New York Mirror*. From 1837 to 1853 he was Secretary of the American Legation at Berlin, and subsequently Minister Resident in Switzerland. Among his writings are *Dreams and Reveries* (1832); *Norman Leslie* (1835); *Sidney Clifton* (1839); *The Countess Ida* (1840); *Hoboken* (1843); *Robert Rueful* (1844); *Ulric, or the Voices, a Poem* (1851); two works on *Geography* (1867) (1873), and *The Three Germanys* (1889).

Professor Felton, writing in the *North American Review* in 1840, said Fay's literary powers had produced fruits much richer than their early promise. "Longer experience and increased familiarity with the best models of European literature have given him a vigorous impulse, and unfolded his talents in a surprising manner." And in a review of *The Countess Ida*, the same critic says: "It shows a deep sympathy with human nature, as well as a familiar acquaintance with the higher forms of European social life. We rise from his pages with a cordial respect for his abilities, and an admiration of the moral purity which is shed over the scenes he has so vividly placed before us."

## ON THE RHINE.

Oh come, gentle pilgrim from the far distant strand,  
Come gaze on the pride of the old German land.  
On that vision of nature, that vision divine,  
Of the past and the present, the exquisite Rhine.  
As soft as a smile, and as sweet as a song,  
Its famous old billows roll murmuring along,  
From its source on the mount whence it flashes in the  
sea,

It flashes with beauty as bright as can be,  
With the azure of heaven its first waters flow,  
And it leaps like an arrow escaped from the bow ;  
While reflecting the glories its hillsides that crown,  
It then sweeps in grandeur by castle and town.  
And when from the red gleaming towers of Mayence,  
Enchanted thou'rt borne, in bewildering trance,  
By death-breathing ruin, by life-giving wine,  
By thy dark-frowning turrets, old Ehrenbreitstein !  
To where the half magic Cathedral looks down  
On the crowds at its base of the ancient Cologne ;  
While in rapture thy dazzled and wondering eyes  
Scarce follow the pictures, as bright, as they rise,  
As the dream of thy youth, which thou vainly wouldst  
stay.

But they float, from thy longings, like shadows away.  
Thou wilt find on the banks of the wonderful stream  
Full many a spot that an Eden doth seem.  
And thy bosom will ache with a secret despair,  
That thou canst not inhabit a mansion so fair ;  
And fain thou wouldst linger eternity there.

—*Ulric, or the Voices.*

## A WEARIED NOBLEMAN.

The young Lord D—— yawned. Why did the young lord yawn ? He had recently come into ten thousand a year. His home was a palace. His sisters were angels. His cousin was in love with him. He himself was an Apollo. His horses might have drawn the chariot of Phœbus, but in their journey around the globe would never have crossed above grounds more Eden-like than

his. Around him were streams, lawns, groves, and fountains. He could hunt, fish, ride, read, flirt, swim, drink, muse, write, or lounge. All the appliances of affluence were at his command. The young Lord D—— was the admiration and the envy of all the country. The young Lord D——'s step sent a palpitating flutter through many a lovely bosom. His smile awakened many a dream of bliss and wealth. The Lady S——, that queenly woman, with her majestic bearing, and her train of dying adorers, grew lovelier and livelier beneath the spell of his smile ; and even Ellen B——, the modest, beautiful creature, with her large, timid, tender blue eyes, and her pouting red lips—that rosebud—sighed audibly, only the day before, when he left the room—and yet—and yet—the young Lord D—— yawned.

It was a rich, still hour. The afternoon sunlight overspread all nature. Earth, sky, lake, and air were full of its dying glory, as it streamed into the apartment where they were sitting, through the foliage of a magnificent oak, and the caressing tendrils of a profuse vine that half buried the veranda beneath its heavy masses of foliage.

“I am tired to death,” said the sleepy lord.

His cousin Rosalie sighed.

“The package of papers from London is full of news, and——” murmured her sweet voice, timidly.

“I hate news.”

“The poetry in the *New Monthly* is——”

“You set my teeth on edge. I have had a surfeit of poetry.”

“Ellen B—— is to spend the day with us to-morrow.”

Rosalie lifted her hazel eyes full upon his face.

“Ellen B——?” drawled the youth ; “she is a child, a pretty child. I shall ride over to Lord A——'s.”

Rosalie's face betrayed that a mountain was off her heart.

“Lord A—— starts for Italy in a few weeks,” said Rosalie.

“Happy dog !”

“He will be delighted with Rome and Naples.”

“Rome and Naples,” echoed Lord D——, in a musing voice.

"Italy is a delightful, heavenly spot," continued his cousin, anxious to lead him into conversation.

"So I'm told," said Lord D——, abstractedly.

"It is the garden of the world," rejoined Rosalie.

Lord D—— opened his eyes. He evidently was just struck with an idea. Young lords with ten thousand a year are not often troubled with ideas. He sprang from his seat. He paced the apartment twice. His countenance glowed. His eyes sparkled.

"Rose——"

"Cousin——"

What a beautiful break. Rose trembled to the heart. Could it be possible that he was——

He took her hand. He kissed it eagerly, earnestly, and enthusiastically.

She blushed and turned away her face in graceful confusion.

"Rose!"

"Dear, *dear* cousin!"

"I have made up my mind."

"Charles!"

"To-morrow?——"

"Heavens!"

"I will start for Italy."—*The Countess Ida*

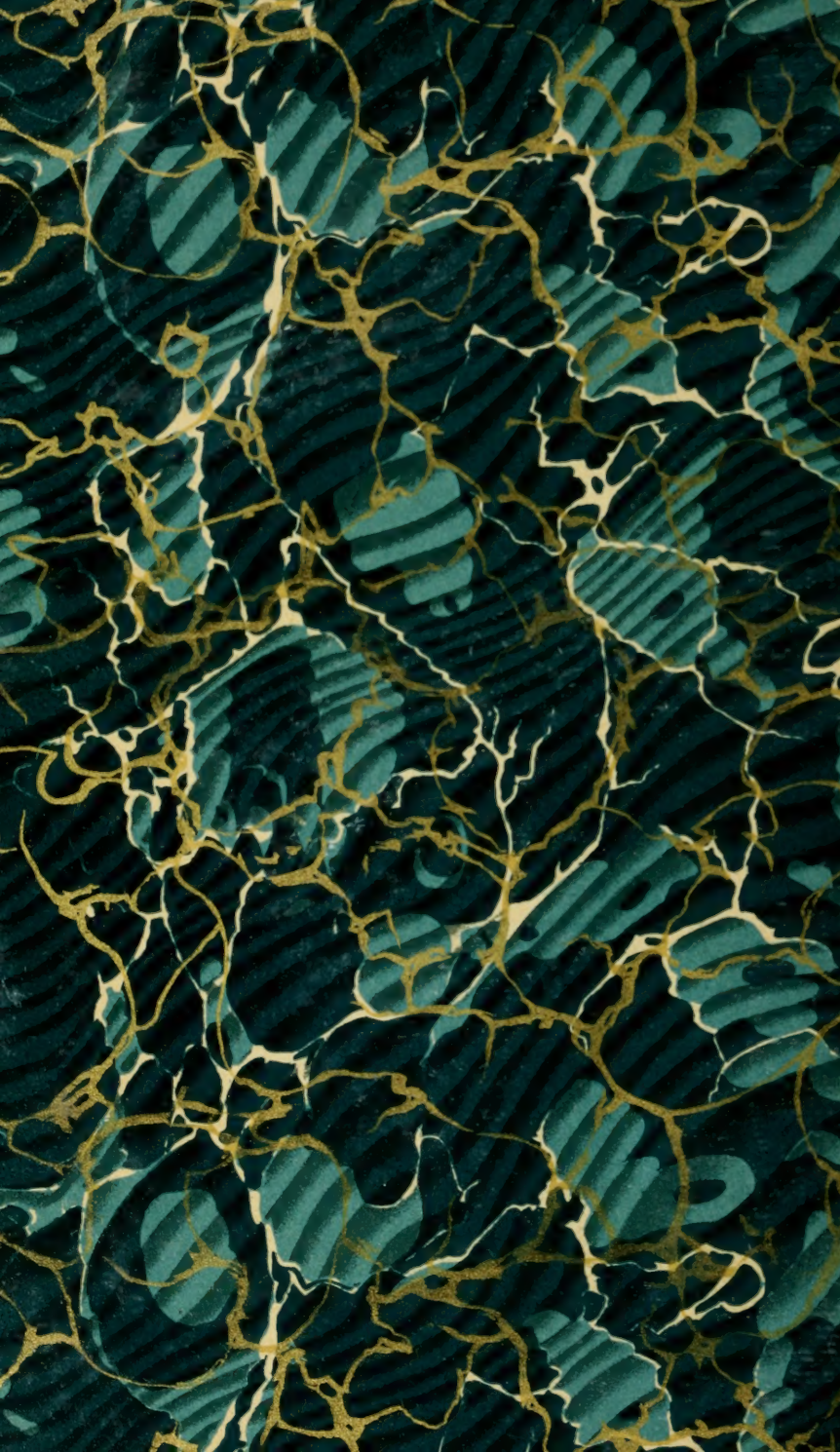












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